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Oct. 4–10, 2000 • Vol. 35, No. 01 • FREE

GUARDIAN

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VIDEO KILLED THE MOVIE STAR

Lars von Trier and Björk
redefine the musical
as an MTVehicle —
and ignite a critical riot.
By Johnny Ray Huston [p.56]

More bad gas

Bay Area refineries keep
pumping out the MTBE [p.15]

Burned by the Man

D.S. Black on Burning Man's
new police state [p.30]

Waiting to exhale

Composer Jake Heggie
— and the opera world —
await *Dead Man Walking* [p.66]

Ready for her close-up:
Björk stars in Lars von Trier's
Dancer in the Dark.

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This week: A Prague riot journal by Evan Rail

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Milling about The Mill Valley Film Festival. By Dennis Harvey (p.57)

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The cover: Photo by D. Koskas.

The San Francisco Bay Guardian

Oct. 4-10, 2000

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in this issue

Just have to say something:

The head of the International Olympic Committee called it the best Olympics ever, and the *San Francisco Chronicle* and *San Francisco Examiner* reporters down there in Sydney agreed. But from my living room in Bernal Heights, it was the worst televised Olympics ever. (And that includes L.A. 1984.)

I watched all three channels — NBC, MSNBC and CNBC — sometimes madly flicking back and forth. I could deal with the tape delay (who cares if you already know who won; the game's the thing). I could deal with the horrible announcers and the incessant commercial breaks. I could deal (although not very well) with the painful personal stories of every athlete whose family had suffered through some horrible tragedy.

I could even deal with the fact that a lot of the events I really wanted to see (tae kwon do, judo) weren't televised at all, not even 10 minutes really late at night. Instead we got lots and lots of beach volleyball. (Yes, these folks are serious athletes, and I have tremendous respect for anyone who goes to the Olympics in anything, but after a while it felt a lot like *Baywatch*, which is already on TV every day all year.)

No, what got to me (even more than L.A. 1984) was how American it all was.

I never saw any Cuban boxers, unless they were fighting Americans, and no Mexican boxers at all. Every time any American was in any event, that was the overwhelming focus of the coverage. When the Americans were eliminated, the rest of the coverage was almost a sad sidelight, and even the American losses became the news ("the Americans have been eliminated from the gold medal round for the first time since ...").

I know: home team and all. But I'm still an old sap who thinks the 'Olympics are about an international competition between the world's best athletes, and not about which country wins the "medal count."

And don't a lot of people who live in this country, and are thus forced to watch the NBC conglomerate, come from other places? (Ireland? Canada? Mexico? El Salvador? Vietnam?) And don't those countries have athletes in the Olympics whom some Americans might want to see?

I guess it's all about ratings. Glad to see that viewership was horrible and NBC lost a lot of money.

Tim Redmond
tredmond@sfbg.com

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Evan Rail on being gassed and concussion-grenaded among the anti-IMF protesters. www.sfbg.com/Extra/35/01/prague.html

Off trail

Naim Sultan wanders the world every Thursday in this new column. www.sfbg.com/Extra/offtrail/01.html

District elections

Find out which district you're in. Plus our endorsements. www.sfbg.com/election

Level the playing field

What a media concept! Norman Solomon's *MediaBeat* shines light on corporate news bias. www.sfbg.com/MediaBeat/137.html

TV picks

Frontline: Drug Wars (KQED, channel 9, Mon/9 at 10 p.m.) and other alternative TV choices. www.sfbg.com/media/tv

Radio picks

Counterspin (KALW, 91.7 FM, Thurs/5, 8 p.m.) and other alternative radio choices. www.sfbg.com/media/radio

Insurance lobby assault

Consumer groups work to fight industry deregulation, in Ralph Nader's *In the Public Interest*. Communiqués from the nation's leading consumer are new every Monday. www.sfbg.com/nader/121.html

No way to run a democracy

Corporate contributions rule. Russell Mokhiber and Robert Weissman's *Focus on the Corporation* exposes corporate criminals. www.sfbg.com/focus/102.html

Rhetorical garbage time

Blame it on the TV, in Dan Leone's *Looseleaf*. Short fiction from the Cheap Eats columnist is new every Thursday. www.sfbg.com/looseleaf/52.html

What does terrorism mean?

Gen. Wesley Clark speaks in Berkeley Oct. 17. The *Nessie Files*, where there is no such thing as a lone gunman. www.sfbg.com/nessie/28.html

Satisfaction guaranteed

You can't get what you truly want unless you ask for it. *The Truth Hurts*, Mistress Marisha's BDSM Q&A, goes online every Tuesday. www.sfbg.com/truth/68.html

Let's get freaky

Sideshow performers hold their heads high in Tod Browning's classic, *Freaks*. Anthoni Patel reports from a *VHS Nation*. www.sfbg.com/AandE/vhs/07.html

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letters to the editor

Mercy on Juanita Owens

When the *Bay Guardian* described school board member and District Five supervisorial candidate Juanita Owens as a "consistent support[er] of the privatization of Edison School," as you did in your Sept. 20 article on "Gay-Vote Games," you demonstrated a mercy that should make you a candidate for beatification. Long before Owens became a toady to the completely discredited Bill Rojas, she had a despicable history in San Francisco politics.

Juanita Owens was a leader in the fight against comparable worth legislation for women and minorities — while she was the chair of the Commission on the Status of Women. Her endorsement for political office by any women's organization is a travesty.

After Owens had completely betrayed her constituency and could no longer remain on the Commission on the Status of Women, she was moved to the Police Commission, where her principle activity was to protect the police department in cases of police brutality.

After this distinguished career, Owens dropped out of the public eye during the late '80s and early '90s, hoping people would forget who she was.

It worked, and she came back and was elected to the school board. There, she quickly distinguished herself as one of the board majority — including current candidate Mary Hernandez — who were eager to vote for anything Sup. Rojas proposed, even if it meant supporting the proposition that the moon was made of green cheese and that the world was flat.

David Looman
San Francisco

The library money

I note with interest that your endorsement of Proposition A [Endorsements, 9/27/00] includes the statement "the foundation will have no formal role in deciding how this public bond money is spent."

It is difficult to imagine how the *Bay Guardian* could have come up with this statement, since it is something that no one is claiming. The Library Foundation has already bought the planning. The library consultant in charge of planning will be Dallas Shaffer, who was selected by the Library Foundation, and her fee is paid directly by them. Shaffer is a notorious privatization advocate and acknowledged expert in "very self-service branches." In addition, the Library Foundation is giving \$196,200 to pay the planning bills, and that gift has been accepted by the Library Commission.

James Chaffee
San Francisco

The Barnes democratic club

About time someone did an article about Robert Barnes and his Alice B. Toklas Lesbian/Gay Democratic Club ["Gay-Vote Games," 9/20/00].

The phrase "front organization" comes to mind. Years ago this may have been a neighborhood political club, but now buckets of special-interest money are being moved around by this club.

One glaring example mentioned in the article is the Toklas endorsement of Chris Dittenhafer and the anti-cab driver Proposition M. Big cab companies are putting up big bucks on this team.

Ron Wolter
Board member
United Taxicab Workers
San Francisco

Fair rent control

I was disappointed not to receive the *Bay Guardian* endorsement [Endorsements, 9/27/00] and even more disappointed in your summary of my positions after our hour-long interview.

Specifically with regard to my position on rent control, allow me an opportunity to reiterate my position. I support fair rent control. Fair rent control does not presume that all tenants are saints and all property owners are criminals. I believe that our housing crisis is more a supply issue and that vilifying one's political opponent is not a solution to the crisis.

Ron Dudum
Candidate for Board of Supervisors
District Four
San Francisco

For the record

In "Change the Channel" (9/20/00), the channel for *Collision Course* was incorrectly listed. It airs on channel 29.

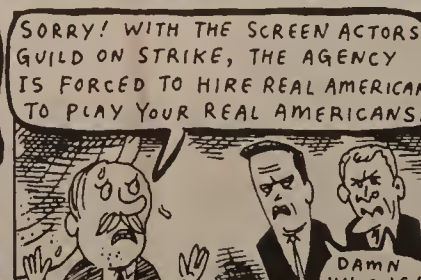
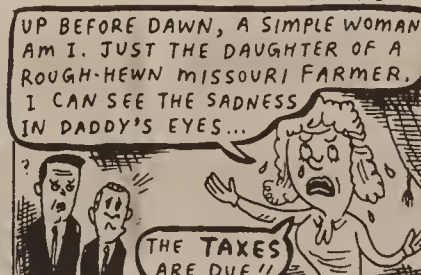
Our good-vote score card (9/27/00) contained several errors. Sup. Mark Leno voted for the Sutro Tower Dynamic Analysis June 22, 1998; Sup. Gavin Newsom voted against it. And, while the San Francisco Tenants Union informed us that Leno had not taken a position on Proposition E, the 1998 ballot proposition that would have gutted eviction controls, Leno recalls speaking out against it at a rally. So Leno's score should have been 45 percent and Newsom's a paltry 5 percent. Tom Ammiano, whom we gave a perfect score, voted yes on Mission Bay development; his score should have been 96 percent.

The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, *Bay Guardian*, 520 Hampshire, S.F., CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/.

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BY LLOYD DANGLE



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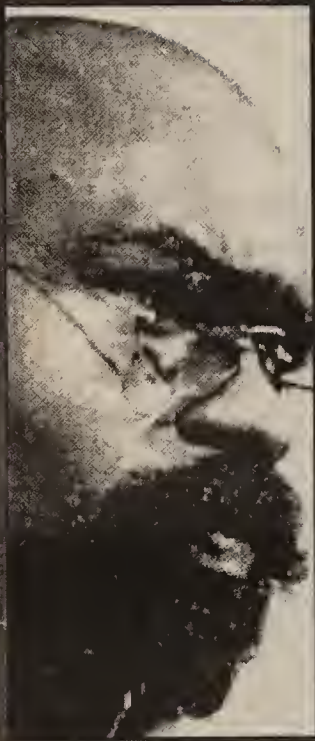
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Chief Legal Counsel for Mumia Abu-Jamal

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Fight back, Terence

Almost a month after KRON, channel 4, aired reporter Vic Lee's three-part series attacking District Attorney Terence Hallinan for failing to lock up more drug offenders, the report is starting to get attention. In fact, it's getting far more political attention than it was worth. Mayor Willie Brown conducted a special viewing in his office last week, then sent a copy up to the office of Attorney General Bill Lockyer with a letter stating that he thinks the report is an accurate representation of the problems in San Francisco and asking Lockyer to look into it.

Brown's sudden burst of tough-on-crime pandering is atrocious, and Hallinan (who has been uncharacteristically quiet) needs to stand up and defend himself.

Lee's series charged that Hallinan has allowed drug dealing to run rampant in the streets because he has failed to push for long jail sentences for dealers.

Anyone with any sense knows that locking up every small-time street dealer in town won't do anything at all to make San Francisco safer. And it certainly won't help solve the "drug problem." The county jail is already full; putting more nonviolent criminals behind bars just wastes huge amounts of taxpayer money.

Hallinan has, to his credit, emphasized treatment programs and alternatives to incarceration for first-time offenders and small-time dealers. Naturally,

the cops don't like that approach — among other things, police officers make a lot of overtime money testifying at (and waiting for) criminal trials. Diversion programs eliminate the need for those trials.

All over the country a few courageous politicians (many of them, surprisingly enough, are conservative Republicans, and too few, alas, are liberal Democrats; see "Who's Boycotting the Drug War?," page 15) have begun to say publicly what numerous studies have shown for years: the war on (some) drugs is a colossal failure. San Francisco is the last place that ought to be going back to a lock-'em-up approach.

Besides, violent crime is down in San Francisco. The city is safer — under liberal D.A. Hallinan — than it's been in a long time. Hallinan can't claim full responsibility for that (it's mostly the economy), but he shouldn't take the blame for KRON's scare mongering, either.

Hallinan isn't saying much right now, and that's disturbing. It creates the impression that he's somehow afraid of offending the mayor or defending his record — or that (in the worst possible scenario) he might be prepared to change course. Hallinan needs to issue a loud, clear public response: Brown and KRON are way off base, and San Francisco's D.A. can't allow this sort of political pressure to influence criminal-justice policy. ♦

Stop Macromedia!

Sup. Barbara Kaufman and her developer husband, Ron, were spotted schmoozing last week at a Proposition K cocktail party held at the swanky City Club. It's no wonder the pair are big proponents of the mayor's pro-development initiative: it encourages more of the same type of political back-scratching that helped Ron Kaufman speed his own Macromedia office project through the Planning Department.

Because zoning administrator Larry Badiner classified the 295,000-square-foot project as "business services" — even though it's clearly an office building — it was able to skirt the city's office-construction cap.

So Macromedia, a software company, is slated to get a fancy new world headquarters with room for 900 employees and 546 cars — and a roof garden — at 17th and Rhode Island Streets. The surrounding area, an industrial protection zone, will suffer the damaging impacts. Not only does the plan involve

demolishing an existing auto-repair service, but it also plops a giant gentrification magnet (and brings considerable new traffic) into the middle of a residential neighborhood.

The Planning Commission will vote on the project's environmental impact report and take testimony on conditional-use authorization Oct. 5. That's only a month before an election at which local voters will decide whether to allow this sort of project at all: if Prop. L were in effect today, Kaufman's development would be banned.

The commission shouldn't approve this or any other major projects until after the election. And while Mayor Willie Brown's Planning Commission isn't likely to reject anything a major politically connected developer wants, a strong turnout at the hearing (1:30 p.m., City Hall, 1 Carlton B. Goodlett Place, Room 400, S.F.) would at least tell the commissioners that the neighborhoods are fed up. ♦

The landlord loophole

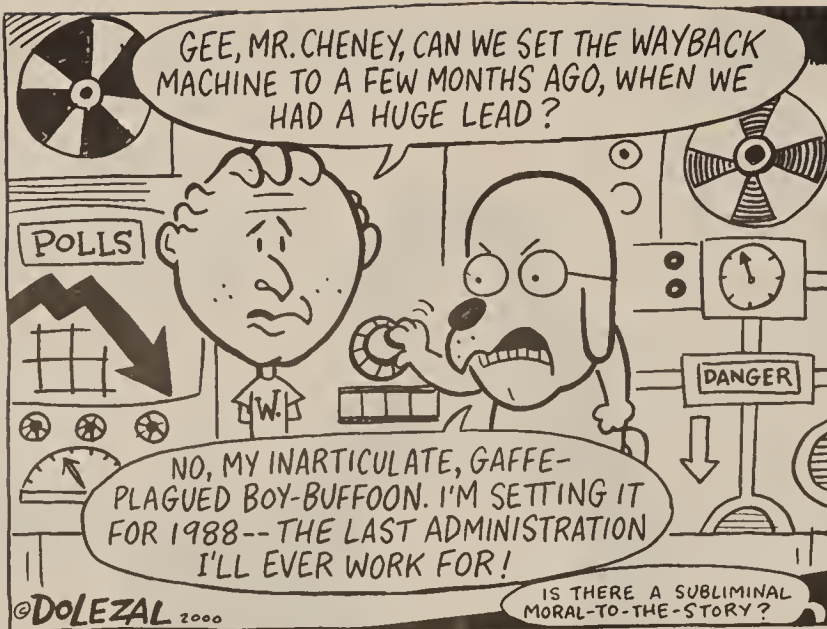
The state's Fair Political Practices Commission is poised to change its conflict-of-interest rules — and the proposed changes could be a disaster for tenants. The commission wants to create a special exemption that would allow legislators who are landlords to vote on tenant issues.

Currently local officials who own rental property must recuse themselves from voting on issues such as rent control and eviction protections. Property owners say that both renters and owners are affected by such legislation, so it's only fair that they should all be allowed to weigh in on it. But there's a crucial distinction: Landlords are businesspeople; they rent out their property in hopes of making a profit, and in a hot market like San Francisco's they do very well indeed. Tenants are consumers; they depend on the market for one of their most basic needs. Even the most ag-

gressive renter protections will only reduce their expenses.

The FPCC move is part of a concerted new attack on tenants' rights. In this fall's San Francisco election campaign, numerous candidates are already talking about repealing rent control — an idea that would have been unthinkable a few years ago, and one that would force literally hundreds of thousands of people out of the city.

The FPCC is taking public comment on the new regulations. The city should lobby the commission to abandon the rule change — and anyone who cares about the cost of housing in San Francisco should do the same. Write the commission at 428 J St., Ste. 450, Sacramento, CA 95814 and let it know that landlords shouldn't be allowed to enrich themselves at tenants', and San Francisco's, expense. ♦



opinion

by tom ammiano

Cleaning up city politics

San Francisco's Proposition O has got the Big Money campaign donors shaking in their boots. That's because Prop. O is campaign finance reform that is good for working people who are watching the developers, lobbyists, and corporations price them right out of San Francisco.

Prop. O was placed on the November ballot by the San Francisco Ethics Commission to clean up city elections. Prop. O will curtail the ability of big donors to flood San Francisco's elections using "soft money," as they did in last year's elections. Soft money in San Francisco elections increased from \$12,000 in 1995 to \$3 million in 1999.

Prop. O has three major features that will decrease the influence of big money and make politicians more accountable to voters rather than to downtown developers, corporate interests, and lobbyists. First, there's a contribution limit of \$500 that any person or entity can give to a campaign committee, with a yearly aggregate cap of \$3,000 for all races. Second, there's a beefed-up disclosure requirement for soft money and independent expenditures, so that voters will know which private organizations and wealthy individuals are spending money on campaigns before the election instead of after.

This is serious campaign finance reform. Developers and lobbyists have too much influence over city politics when it comes to the planning process, the cost of housing, and our quality of life. Prop. O will level the playing field so that people in the neighborhoods have as much say as the developers.

Prop. O's third feature is a provision that gives incentives for candidates to agree to the spending limits that were passed overwhelmingly by San Francisco voters last year. The incentive in Prop. O is to give partial public financing to candidates for the Board of Supervisors who agree to limit their campaign spending to \$75,000 for a district election. To qualify, candidates must first raise \$7,500, which will weed out nonserious campaigns. Public financing allows candidates to spend more time on voter outreach and talking to their neighbors in

their district and less time fundraising from special interests. The cost of Prop. O is capped at \$2 per San Francisco resident per year, which is a small price to pay for cleaning up San Francisco politics.

Prop. O actually will save taxpayers money, because there will be less special treatment for big-money donors who contract with the city or have building projects here. In addition, Prop. O enhances free speech and the public debate of issues by allowing more than just wealthy candidates to run for office.

Please join me, along with Common Cause, the Sierra Club, the League of Conservation Voters, the Harvey Milk Democratic Club, the Tenants Union, the League of Women Voters, the San Francisco Democratic Party, the Bicycle Coalition, and many others, in supporting Proposition O. ♦

Tom Ammiano is president of the San Francisco Board of Supervisors.



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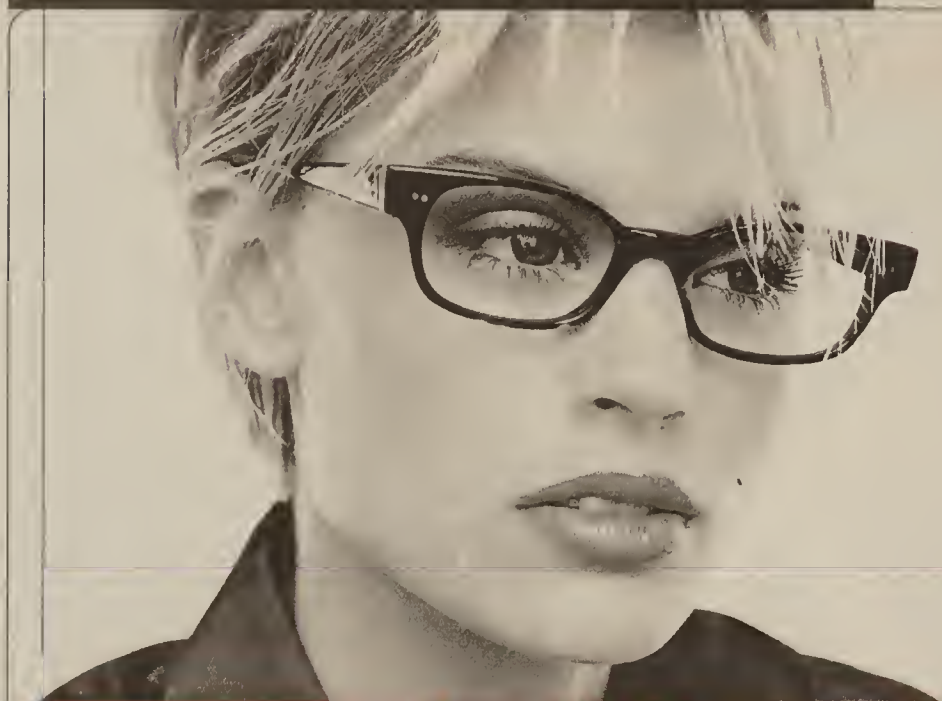
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Despite ban, Bay Area refineries ramp up MTBE production

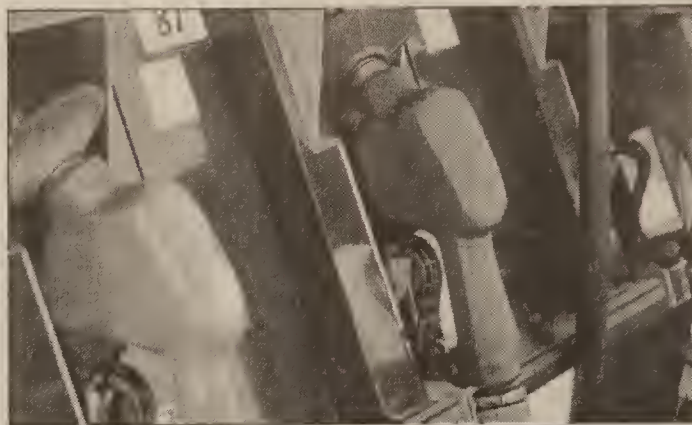
By A. Clay Thompson

The use of MTBE, a possibly carcinogenic gasoline additive that has tainted water supplies from coast to coast, is on the rise in California. That finding, noted in a recent report by the state energy commission, comes despite an 18-month-old state law requiring oil companies to quit selling MTBE-laden gas by the end of 2002.

"Continuing to do this results in continued pollution," said Greg Karras, staff scientist with green group Communities for a Better Environment. "We believe the companies can and should get out of the business of putting MTBE in gas now."

MTBE, known to scientists as methyl tertiary-butyl ether, is mixed into gas to reduce air pollution. But the additive itself causes another environmental problem by fouling wells and waterways. Spreading rapidly, a small amount of the chemical can quickly poison vast amounts of water, leaving behind a noxious turpentine-like taste — and a cleanup nightmare. Studies have shown MTBE to cause cancer in lab animals, and the U.S. Environmental Protection Agency has labeled it a possible carcinogen for humans.

Leaky subterranean fuel tanks — found at gas stations, refineries, and oil company "tank farms" — are the pri-



Pumping up the toxins: Analysts expect the petroleum industry to produce massive amounts of MTBE right up to the Dec. 31, 2002, ban set for the fuel additive.

mary cause of groundwater contamination by MTBE. Lakes and rivers are most often tainted by motorboats and personal watercraft (a.k.a., Jet Skis), which can flush gallons of gas an hour.

"It's harder and harder to find good, clean drinking-water sources," said Elisa Lynch of the Bluewater Network, a San Francisco-based enviro group. "Those that we have shouldn't be contaminated with MTBE."

Yet we're getting more of it — especially locally.

A July 2000 staff report by the Cali-

fornia Energy Commission documents a 1.5 percent statewide increase in the use of the chemical during the second quarter of this year. Some nearby bay-side refineries, however, boosted their MTBE production by far higher amounts. Tosco's Rodeo plant doubled its output of the chemical, while the company's Avon operation pumped out 28.5 percent more. The Equilon refinery in Martinez increased its MTBE production by 12.8 percent. Overall, refineries across the state cranked out 3.7 million gallons of the toxin.

An executive order issued last year by California governor Gray Davis bans production of the chemical after Dec. 31, 2002 — but doesn't require companies to scale back their use of MTBE before the deadline. "I assume that until 2003 you'll see the production of MTBE go up and down with overall gas production," said Edward Murphy, an analyst with the American Petroleum Institute, an oil lobby. Reluctant to drive up their expenses by reformulating their gas, the petroleum corps won't dump the additive until the deadline rolls around, according to Murphy: "Until it's actually eliminated, a company doesn't have much choice."

While the state is moving slowly toward banning the toxin, there is no national phaseout date, which is why the Bluewater Network and a coalition of 90 other enviro organizations are backing legislation currently pending in the U.S. Senate. Authored by New Hampshire Republican Bob Smith, Senate Bill 2962 would eliminate the use of MTBE nationwide over the next four years, forbid oil companies from replacing the chemical with air-fouling compounds, and boost the use of renewable fuels, namely ethanol.

See "MTBE," page 26

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Who's boycotting the drug war? (Hint: It's not the Democrats)

By A. Clay Thompson

When it comes to the war on drugs, the foremost conscientious objectors in the halls of government tend to have one thing in common: they're Republicans.

On that single, crucial issue — the multibillion-dollar struggle to arrest and incarcerate drug users — some Republican legislators are way ahead of their Democratic counterparts.

Gov. Gary Johnson of New Mexico, perhaps the nation's foremost advocate for legalizing weed, is a Republican. So is Mike Chase, running for Congress from California's North Coast: he loves guns, hates the IRS — and wants to decriminalize herb for personal use. Jayne Murphy Shapiro, GOP candidate for state assembly from Los Angeles, touts medical marijuana.

Then there's Tom Campbell, the San Jose Republican who's challenging Dianne Feinstein for a Senate seat. Campbell, an academic and former congressperson who lags far behind Feinstein in the polls, is pushing what the state's daily papers have dubbed a "radical drug proposal."

In fact, Campbell's plan is just the kind of no-brainer stuff liberal Democrats used to talk about. He wants the United States to pull out of the Colombian narco-quagmire and put the \$1.3 billion it would save into rehab for addicts in the United States. He backs medical marijuana. He wants to see treatment programs in jails and

prisons. And he'd allow doctors to administer banned substances to addicts.

Campbell told us he has long been troubled by the failure of the drug war. After he was elected to Congress for the second time, he decided to risk the potential political fallout and take a stand.

"The evidence is overwhelming that incarceration does not work, interdiction does not work, crop substitution does not work," he said. "All of those are supply side. Demand reduction is what works, and that means spending money we are about to waste in Columbia on rehabilitation and education."

Campbell isn't afraid to hit on the racial underpinnings of our current cops-and-courts bonanza. "A generation of Americans has rotted away in jail," he said in a recent speech at San Francisco's Commonwealth Club. "A generation, I might add, that is 12 percent African American in drug use but 60 percent African American in state prisons."

Of course, Campbell is still a good Republican: he's got a big thing for the death penalty, even arguing that dealers who sell speed, heroin, or cocaine to kids under 12 should be executed.

These right-wing defections from the controlled-substance combat troops may mark a seismic shift in the political landscape. "It's sort of the Nixon-goes-to-China syndrome, where the Republicans can do it without appearing soft on crime," said Ellen Komp, program associate with the Lindesmith Center, a



Just saying no: Stealing the moral high ground, former congressperson and U.S. Senate candidate Tom Campbell is leading the Republican charge against — not for — the drug war.

drug-law reform group. "The fact that it is being questioned is a harbinger of things to come. That anyone would think [drug law-reform] could be a viable plank is really new."

Campbell's democratic competitor takes a more traditional stand. "I would

say [Campbell and Feinstein] have a bit of a difference of opinion on how to deal with the problem of drug control," Feinstein spokesperson Kam Kuwata told us. "Senator Feinstein would say certainly you should have treatment,

See "Drug War," page 26

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District elections notebook

The first signs of soft money

By Gabriel Roth

It's barely October, and the soft money is already rolling in. East-side voters have probably seen the posters for the Alice B. Toklas Club's "Lavender Wave" of moderate queer candidates. District 11 voters have received mailers from the mayor asking them to vote for Sup. Amos Brown. And hundreds of street signs appeared in the outer Sunset last week trumpeting "Tom Hsieh for Supervisor." In the fine print the signs inform curious voters they were "paid for by San Franciscans for Sensible Government PAC."

SFSG, of course, is the political wing of the Committee on Jobs, which lobbies on behalf of downtown businesses. Last year the group spent at least \$734,000 to reelect Willie Brown.

We called Hsieh to find out if he's honored to be an early beneficiary of a soft-money campaign. Hsieh didn't respond to repeated messages, but Michael Perry of consulting firm the Lew Edwards Group, which is running Hsieh's campaign, left us a message saying only that "I don't know that [Hsieh's] the first person in a category that you've created."

If he wins, Hsieh won't be the first politician that downtown has created either.

Help thy enemy

There's a lot to dislike about Joe O'Donoghue, the chief of the Residential Builders Association: he's rude, he's belligerent, and he's built more live-work lofts and monster homes than anyone else in San Francisco.

But we'll say one thing for him: he's full of surprises.

O'Donoghue is a stalwart ally of Mayor Willie Brown, who has been very good to him and the building contractors he represents. The RBA contributed at least \$10,000 to soft-money campaigns for the mayor's reelection last year. It's a safe bet that O'Donoghue will spend at least as much this year to help the mayor's favorite candidates for supervisor.

Except one. O'Donoghue apparently has it in for Sup. Mark Leno, whom he calls "the worst lying hypocrite I've ever observed in city politics."

Leno says he won O'Donoghue's enmity in August 1999, when he voted to support a moratorium on live-work development. "I told him I appreciated

his position, but we didn't see eye to eye on it," Leno told us. "Not long after the vote, he said, 'We'll be supporting Eileen Hansen,'" Leno's chief rival in District Eight.

Which puts O'Donoghue in a strange position: Hansen is certainly no friendlier to live-work lofts than Leno. As a Building Inspection commissioner she bucked O'Donoghue and his developer allies at every turn. But O'Donoghue likes to keep his dogs in line, even if that means supporting his opponents.

"When [Hansen] was on the building commission, she was ideologically opposed to us," O'Donoghue told us. "But she was very objective, well reasoned, bright, honest. You knew her position, and she tried to reason with us. I've always respected her for that."

O'Donoghue says the RBA will be running an anti-Leno campaign. "We will be doing a negative — not a negative ... educating the people as to the hypocrisy of Leno," he told us.

With friends like these, Hansen's not sure she needs enemies. "Oh my god, how bizarre," she said when she learned of O'Donoghue's plans. "I've been public in my opposition to live-work development and to Joe's abuse of the planning process."

Hansen isn't accepting money from developers or lobbyists — but she can't stop O'Donoghue from running an independent-expenditure campaign. "I'm not interested in him raising any money to support my candidacy," she said, "and if he'd talk to me about the issues, he'd know I don't agree with him on anything. It sounds to me like some sort of game is being played here." She says she's asking any printers to reject offers from O'Donoghue to produce materials on the District Eight race.

Leno says he doesn't like having "negative relationships in my life. I'm not looking for a fight, although I'm not shy to disagree when there's reason to." But he's been turning O'Donoghue's lemons into lemonade: he mentions O'Donoghue's vendetta against him during campaign events, which helps demonstrate his political independence.

"He's found it opportune to say I'm consumed with my opposition to him," O'Donoghue says. "He doesn't rank that high on our scale of opposition — he's like a noodle to me."



PHOTO BY FRANK FOTO

Bizarre backing: Joe O'Donoghue is supporting Eileen Hansen — who wants nothing to do with him.

Unfair political practices

District Six candidate Beryl Magilavy pissed off tenant advocates when she came out against Proposition H, which would bar landlords from increasing rents to cover the cost of property improvements. Some of those advocates have even suggested, in calls and letters to this column, that Magilavy herself is a landlord. Their evidence: records at the Assessor's Office listing the Magilavy Family Trust as the owner of the Hayes Valley building where she lives.

There's more at stake here than Magilavy's class loyalties. If she owns a share of the property, current conflict-of-interest rules could bar her from voting on landlord-tenant issues on the Board of Supervisors.

But the property's deed, which lists the trust's members, reveals that Magilavy isn't a trustee. She's a tenant; she told us she gets a break on rent for managing the building.

Some property owners are running in tenant-heavy districts, among them Juanita Owens (District Five) and Meagan Levitan (District Three). Neither would be allowed to vote under the strict rules the city attorney has typically applied. But this may be academic by the time this year's candidates ascend to the board: the state's Fair Political Practices Commission may soon abolish the restriction entirely, allowing all legislators to vote on tenant issues (see editorial, page 12). ♦

E-mail Gabriel Roth at gabriel@sfbg.com.

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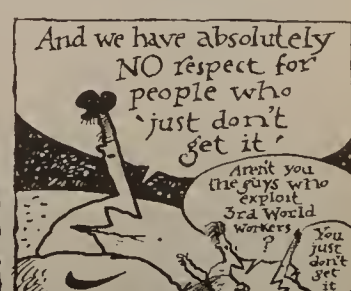
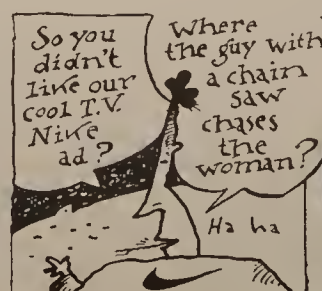
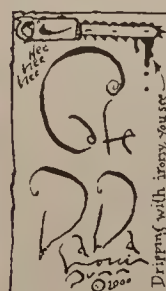
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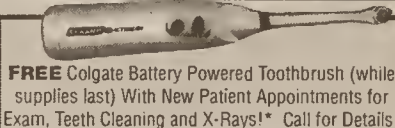
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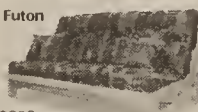
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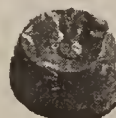
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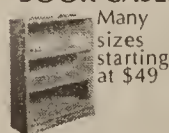
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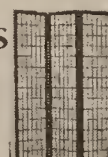
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Notice withheld

Residents say the Planning Department neglects to inform them about neighborhood projects

By Rachel Brahinsky

The planning department — already under fire for favoring developer interests over neighborhoods — fails to give adequate notice of controversial projects, concerned citizens say.

Western Addition resident Gloria Tulanowski says the department didn't properly inform her about a proposal to build a cellular-phone station in her neighborhood. Nearly a year ago Sprint Corporation filed its application to install nine antennae and a base receiver station in the Western Addition. After losing their fight to keep the antennae out of the neighborhood, Tulanowski and the Haight Divisadero Neighborhood and Merchants Association took their case to the Sunshine Ordinance Task Force Sept. 26.

In the statement she wrote on behalf of the HDNMA, Tulanowski identified several problems, including the fact that "no public notice was ever posted at the building site, to alert the public and to allow due process."

Planner Kenneth Chin said at the task force meeting that his department had not broken any laws and that notices had been posted in the proper manner. He later told the *Bay Guardian* he thought the problem was likely that Tulanowski either did not agree with or did not understand department procedures. "I believe that everything was done correctly," he said. "We really do try to cover all the bases that we can."

Tulanowski told us she had hoped that the task force could take strong action against the department — possibly by forcing the department to hold a discretionary review of the case.

But as deputy city attorney Jackie Minor pointed out, the bulk of the complaint actually had to do with alleged violations of the Planning Code, not the Sunshine Ordinance, so the task force's power to enforce the law is limited.

However, the task force didn't let the department off the hook.

Chair Hilda Bernstein said that even if the task force is not empowered to enforce Planning Code violations, the complaint raised extremely troubling questions about whether the department is adequately following its own notification

requirements — which is a "sunshine" issue. "It appears that the department is not proactive about ensuring widespread notice of meetings," she said.

The task force unanimously voted to write a letter proposing a special meeting with planning representatives to share the task force's concerns. Several members suggested the department create a committee of its own, including members of the public and a representative from the task force, to review noticing complaints that apply specifically to the Planning Code.

On Jan. 13 the Planning Commission approved the Sprint development, which is located at the northwest corner of Divisadero and Oak Streets. This is not the only project to generate public concern about noticing problems at the Planning Department. Chris Daly, a Mission resident and a candidate for supervisor in District Six, told us that when a proposal for a new live-work project at 2412 Harrison came before the commission Sept. 21, Planning Department staffers sent notice of the hearing to residents in SoMa instead of the Mission. Daly told us he is considering filing a complaint.

Other business at the task force meeting included a request that the city attorney clarify and publicize the city's record-retention policy as it applies to e-mail — again as the result of a complaint about the Planning Department. This request was the result of a citizen complaint alleging that an e-mail sent from the Mayor's Office of Neighborhood Services to the department regarding a proposed development on Guerrero Street should have been retained (see "Dead Letters," 8/30/00). The e-mail was apparently deleted before the citizen asked for it, and city technical staff say that there currently is no way to retrieve it. ❖

E-mail Rachel Brahinsky at rachel@sfbg.com.

The task force will hold a hearing on the e-mail complaint at its next regular meeting, Oct. 24, 4 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 408. To file a complaint, contact Donna Hall at (415) 554-7724. The Sunshine Ordinance is available at www.ci.sf.ca.us/bdsupvrs/ordinance.htm.

Brown machine weekly roll call

The Brown majority on the Board of Supervisors overwhelmed progressives on two measures this week.

They defeated Sup. Leland Yee's proposal to transfer Hetch Hetchy Department of Water and Power surplus money from the General Fund to finance the water department's capital needs. (Four for: Yee, Tom Ammann, Sue Bierman, Mark Leno. Seven against: Gavin Newsom, Leslie Katz, Barbara Kaufman, Michael Yaki, Amos Brown, Mabel Teng, Alicia Becerril.)

They passed 8-1 a measure giving the Bloomingdale's project tax-increment financing by incorporating it into Yerba Buena. Ammann was the only opposing vote; Becerril recused herself, and Katz missed the vote.

Bay Guardian staff

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- Inspect drive belts and adjust as needed
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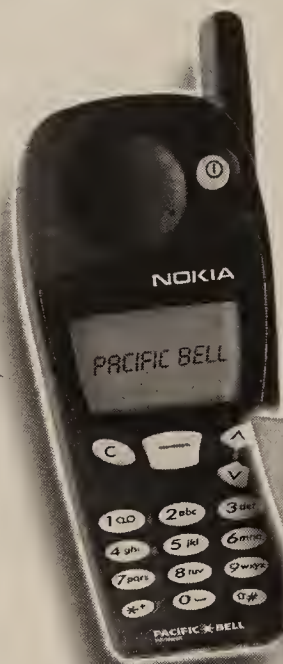
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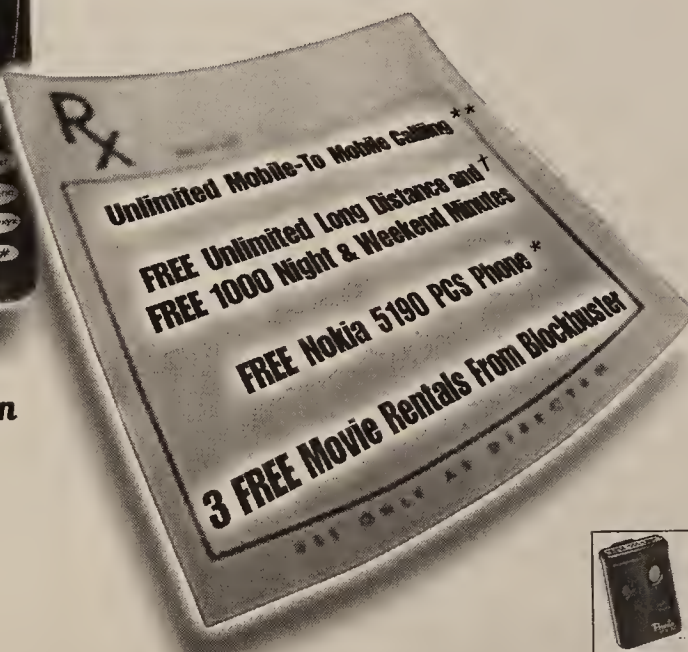
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news on guard

Health Dept. restricts hepatitis C testing — fewer tests, longer waits for poor

By Bruce Mirken

San Francisco's Department of Public Health has sharply restricted access to a crucial blood test used to confirm infection with the hepatitis C virus (HCV). Patient groups and physicians worry that the new policy will effectively lock some patients out of care and hinder efforts to stop the disease's spread.

Critics say that by reducing tests — which cost roughly \$125 apiece — the department is trying to save money in the short run at the expense of disease prevention for some of the city's poorest and most vulnerable patients. "It's bad public health policy," argues Alan Franciscus, chair of the Bay Area HCV Consortium, because many won't get the help and information they need to keep from spreading the deadly virus.

HCV, a blood-borne virus that can lead to life-threatening liver damage, is initially diagnosed with a test for antibodies to the virus, similar to the HIV antibody test. But between 15 and 20 percent of patients are able to eliminate HCV naturally, even though antibodies are still present, so a second test (called a qualitative HCV PCR) is needed to confirm that there is an active infection.

Until late August any doctor at the DPH's clinics could order the confirmation test and begin treatment. But under the DPH's new policy, clinic

doctors are no longer allowed to give the test or begin hepatitis C treatment.

Dr. Karen Seal, assistant professor of family and community medicine at UCSF and a staff physician at the DPH's Tom Waddell Clinic, discovered the policy about a month ago, when she ordered an HCV PCR for a new patient. "When I went to look it up on the computer, it said, 'test denied,'" she recalls. She was informed that clinic doctors now must refer patients to San Francisco General Hospital's Liver Clinic, which has just three liver specialists on staff and a two- to three-month wait for an appointment. Seal fears that a new influx of patients will lengthen the wait, and that Tom Waddell patients — most of whom are homeless or marginally housed, and many of whom are current or recovering drug injectors — will fall through the cracks if this new obstacle is put in their way, never getting the confirmation test and counseling.

The testing cutbacks are a false economy that may come back to haunt the DPH, Franciscus says. "We will lose people who are eventually going to come back sicker and cost more in medical care." Advanced liver disease is far more expensive to treat than early HCV infection.

Critics say the department is trying to save money in the short run at the expense of disease prevention for some of the city's poorest and most vulnerable patients.

But Dr. Melissa Welch, medical director of DPH's Community Health Network, calls the move an improvement, not a cut. "Looking at some of our data demonstrated to us that there is an opportunity to develop a better system for HCV testing and counseling," she says. "Our goal was one that we all share, to find the most reasonable, rational, and

cost-effective approach." Welch says the department will be setting up a monitoring group to keep tabs on progress.

Franciscus agrees that unnecessary testing should be avoided, but he adds, "They're taking care out of the community, out of the hands of doctors these patients have relationships with. This is too extreme." ❖

THIS MODERN WORLD

by TOM TOMORROW

MARCH 6, 1999: THE NEW YORK TIMES RAISES A HUE AND CRY OVER A POSSIBLE SECURITY BREACH AT THE LOS ALAMOS NUCLEAR LABS.



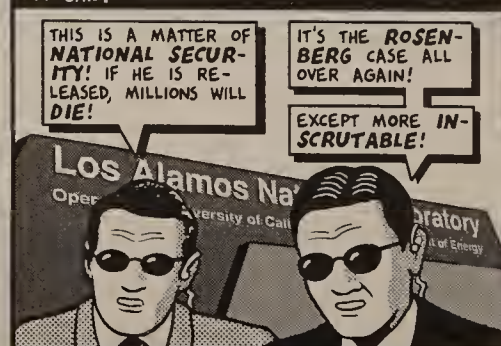
SEPT. 10, 2000: LEE IS RELEASED AFTER NINE MONTHS IN SOLITARY CONFINEMENT. 58 OF 59 CHARGES ARE DROPPED.

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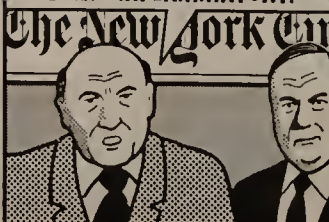


DEC. 10, 1999: A 59-COUNT INDICTMENT IS ISSUED AGAINST LEE, WHO IS ARRESTED AND HELD WITHOUT BAIL.



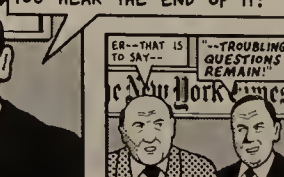
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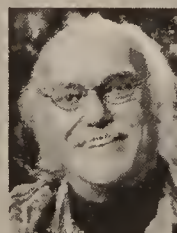
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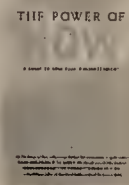
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Attorney general investigates Fisher charity

By Tali Woodward

California attorney general Bill Lockyer is investigating Gap Inc. chair Donald Fisher's nonprofit D2F2 Foundation, the *Bay Guardian* has learned. "We're going to take a look at the activities of the charity," Lockyer spokesperson Sandra Michioku told us.

The state inquiry follows an Aug. 23 *Bay Guardian* report that D2F2 received a favorable stock deal from for-profit Edison Schools Inc., which runs Noe Valley's Edison Charter Academy and more than 100 other schools across the country. Through the deal, D2F2 is making money off a company that it supports with tax-deductible dollars.

Fisher's foundation has given more than \$10 million to Edison school sites and now stands to reap millions from the company's success, thanks to an of-

fering enabling D2F2 to buy Edison stock at discount prices. In August, D2F2 made at least \$8.94 million by selling a portion of its stock.

State records also show that almost all of D2F2's donations for 1997 and 1998 went to Edison Schools, raising questions about its nonprofit status (see "Fisher Nonprofit Nets Millions from Edison Inc. Stock Deal," 8/23/00).

In a recent interview, Edison founder and president Christopher Whittle described the relationship between his company and D2F2 as "creative" and said, "I think the critics of it are really misguided."

Calls to the D2F2 Foundation were not returned. ❖

E-mail Tali Woodward at tali_woodward@sfbg.com.

Board kills Water Department fund ordinance

By Rachel Brahinsky

The Board of Supervisors voted 7-4 this week to kill an ordinance to keep Hetch Hetchy Department of Water and Power budget surpluses within the San Francisco Public Utilities Commission, instead of transferring the surpluses to the city's General Fund.

Sup. Leland Yee, who sponsored the legislation with Sup. Tom Ammiano, argued that the PUC should be allowed to keep the surplus funds. Yee said the PUC's Water Department — which is run independently from Hetch Hetchy — needs an estimated \$3.5 billion to repair its aging pipes, while the city enjoys a multimillion-dollar budget surplus. Without the measure, he said, voters will likely be asked to approve bonds to repair the water system next fall.

The City Charter calls for the PUC to repair and upgrade the city's water system. But since 1979, at the behest of elected officials, the PUC has kept revenues from its Hetch Hetchy Water and Power

agency separate from the Water Department. So Hetch Hetchy money goes into the General Fund rather than to pay for water system repairs (see "The Water Bond-Doggie," 8/27/97).

Sups. Sue Bierman and Mark Leno voted for the measure. The other board members (see "Brown Machine Weekly Roll Call," page 19) voted against it. And Steve Kawa, the mayor's finance director, spoke out against the ordinance.

But Brown is giving mixed signals. The vote comes barely a week after the mayor's Public Utilities Infrastructure Task Force approved a similar resolution Sept. 22.

Last month we reported that the infrastructure task force is stacked with privatization advocates (see "Stealing Hetch Hetchy water," 9/13/00). PUC president Dennis Normandy has asked his staff to consider a resolution condemning privatization of the water system. Normandy's Sept. 26 request came in response to a letter from *Bay Guardian* editor and publisher Bruce B. Bruggmann. ❖

First Amendment group honors Brockovich and Bergman

The California First Amendment Coalition will present awards to Lowell Bergman and Erin Brockovich at the group's fifth annual assembly Oct. 13 and 14.

Bergman, the former *60 Minutes* producer whose exposé of the tobacco industry was detailed in the 1999 film *The Insider*, and Brockovich, whose use of public records helped her win the nation's biggest direct-action lawsuit, each received CFAC's Beacon Award. The prize recognizes efforts on behalf of freedom of information, freedom of expression, and open government.

Other recipients include *Sacramento Valley Mirror* editor and publisher Tim

Crews, who served jail time for protecting confidential sources last spring, and San Franciscans for Sunshine, the citizens group that promoted the city's Sunshine Ordinance last fall.

The two-day conference will be held at California State University, Fullerton, and is open to the general public for \$30 to \$105. Bergman is scheduled to speak on Saturday. Planned workshops deal with court access, police secrecy, the shield law, and the first amendment and the Internet.

For registration information call (916) 974-8888 or go to www.cfac.org.

Rachel Brahinsky

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S.F. LAFCO meeting scheduled

By Rachel Brahinsky

Nearly four months after public power advocates submitted their petition to form a municipal utility district, San Francisco's Local Agency Formation Commission will hold its first meeting Oct. 17.

The commission is being formed specifically to review the MUD petition, which proposes the formation of a publicly run utility for San Francisco and Brisbane. San Francisco is the only California county that has never had a LAFCO, a commission charged with overseeing annexation of unincorporated territory and with reviewing proposals for special districts.

The Coalition for Lower Utility Bills circulated the MUD petition this spring, with the intention of placing the measure on the fall ballot. On July 17 the Board of Supervisors voted to keep it off the ballot pending review by a LAFCO.

Suprs. Tom Ammiano, Sue Bierman,

and Michael Yaki were appointed to the commission Aug. 23. Two more commissioners, both members of the public rather than elected officials, will likely be appointed at the first meeting.

Significantly, Gov. Gray Davis recently signed off on a law that will completely overhaul LAFCOs statewide. One impact for San Francisco's LAFCO will be the replacement of one of the two public members with a fourth elected official when the law goes into effect Jan. 1.

The Local Agency Formation Commission meets Tues/17, 3 p.m., City Hall, 1 Dr. Carlton B. Goodlett Place, Room 263. Applications for seats on the commission are available online at www.ci.sf.ca.us/bdsvpr/app or from the clerk of the board (415-554-5184). ❖

E-mail Rachel Brahinsky at Rachel@sfbg.com.

MTBE

From page 15

Big oil is dogging the proposal, lobbying hard to kill the measure. EPA chief Carol Browner, on the other hand, is supporting the bill, saying it will be years before her agency, which has begun the slow-moving process of enacting formal rules for MTBE, will be able to ban the chemical. But with the legislative session drawing to a close,

the bill is doomed to die in the Senate unless the president gives it a push.

"Every state has MTBE in their gas and most likely in their water," Lynch said. "It is extremely expensive and difficult to clean MTBE once it gets in the water because it is resistant to normal cleanup techniques.... This ban is long overdue." ❖

E-mail A. Clay Thompson at ac_thompson@sfbg.com.

Drug war

From page 15

but you have to have interdiction on the supply side. It's a mistake to totally abandon these interdiction programs."

Feinstein attacks Campbell's plan to let localities try out decriminalization in a medical setting. "She doesn't believe that even in an experimental fashion you should go out and let these local treatment centers give out drugs that are illegal," Kuwata says. The senator is also opposing Proposition 36, the Lindsmith-backed measure on the November ballot that would steer nonviolent drug offenders into treatment instead of prison..

When asked about the racial bias of the drug war, a pattern thoroughly documented over the past decade, Kuwata said Feinstein hadn't seen the studies. "If there's proof that sentences are not being handed out fairly, the senator would be very concerned with that," the spokesperson told us.

If she hasn't seen recent reports by the Justice Policy Institute and Human Rights Watch, Feinstein could start with the U.S. Sentencing Commission's 1997 report to Congress — which is, after all, where she works. The commission found that federal cocaine laws have "a disproportionate

impact on African American defendants" and "appear to be harsher and more severe for racial minorities."

Feinstein has few friends among drug-law reformers. "I don't know anybody on our side who's supporting her," said Dale Gieringer of the Drug Policy Forum of California. "Her record is abysmal. She has about the worst record on drug reform in Congress. Campbell, on the other hand, has about the best. Medea Benjamin is good too."

Benjamin is running against Campbell and Feinstein on the Green Party ticket. Unlike either of the two major parties, the Greens have a coherent, party-wide analysis of the drug war.

"The war on drugs is an excuse for making war on poor communities of color and an excuse for U.S. intervention overseas," Benjamin told us. The Greens, she says, "call for harm-reduction policies: needle exchange, medical marijuana, the decriminalization of marijuana. We think drug addiction should be treated as a health problem, not a criminal-justice problem. But we put it in the context of the prison-industrial complex: there are too many people in prison, serving sentences that are way disproportionate to their crimes." ❖

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Matt Gonzalez for supervisor
Thursday, Oct. 5, join Tom Ammiano, Marginal Prophets, and Zmrzlna at "Page Against the Machine," a benefit for Matt Gonzalez's District Five supervisory campaign, with an exhibit of street propaganda art and hors d'oeuvres. 5:30-8:30 p.m., *Justice League*, 628 Divisadero, S.F. \$25-\$50. (415) 346-4760.

From corporate globalization to gentrification
Friday, Oct. 6, Sleeping Giant Productions and Whispered Media present videos documenting the protests against the WTO, the Democratic National Convention, and the IMF/World Bank, as well as the ongoing struggle to save the Mission District from gentrification

and the fight by Midway Village Housing Project residents against environmental classism. 8 p.m., *Artists' Television Access*, 992 Valencia, S.F. \$5. (415) 550-8683.

Protest Fleet Week

Friday, Oct. 6, the United States Naval armada descends on San Francisco for

Fleet Week. Join the Bayview-Hunters Point Community First Coalition and others to fight the war machine and protest the Navy's failure to address the toxic fire still burning in its Bayview-Hunters Point landfill. Rally 5 p.m., *Justin Herman Plaza*, 1 Embarcadero Center, S.F.; march to Fisherman's Wharf, 6 p.m. (415) 671-2862.

'Taking Back our Food, Farms, and Playgrounds'

Friday, Oct. 6-Sunday, Oct. 8, Pesticide Action Network, Pesticide Watch, and others present a conference on pesticide reform, environmental health, genetic engineering, and corporate control of agriculture. Call for schedule information and cost. Mount Alverno Conference Center, 3910 Bret Hart, Redwood City. (415) 981-1771.

In defense of Mumia

Saturday, Oct. 7, contribute to Mumia Abu-Jamal's legal defense at a benefit featuring Geronimo ji Jaga (a.k.a. Pratt), Rubin "Hurricane" Carter, Angela Davis, Pam Africa, and others. Reception 5:30 p.m., *Macondo Cafe*, 3159 16th St., S.F. \$25. Speaking event 7:30 p.m., *Mission High School*, 18th St. and Dolores, S.F. \$10-\$20. (415) 695-7745.

Mobilize for Proposition L

Saturday, Oct. 7, help put the brakes on the overdevelopment of dot-com offices and phony live-work lofts. Walk S.F. precincts and distribute Proposition L campaign flyers with the Mission Anti-Displacement Coalition, every Saturday through Election Day. 10 a.m.-noon, 522 Valencia, Third floor, S.F. (415) 863-6566.

Stop the militarization of space

Saturday, Oct. 7, the Vandenberg Action Coalition, Direct Action Network, and others hold a rally and nonviolent direct action at Vandenberg Air Force Base, as part of the International Day of Protest to Stop the Militarization of Space. Call ahead for training, transportation, and camping information. Rally 1 p.m., direct action 3 p.m., *Main Gate*, Vandenberg Air Force Base, eight miles north of Lompoc. (510) 496-6012.

Teach-in for a debt-free future

Saturday, Oct. 7, attend a day of workshops on the IMF, World Bank, and the relationship between global debt and sweatshops, health care, and the environment. 9:30 a.m.-4 p.m., *Valley Life Sciences Bldg. Auditorium*, UC Berkeley, Berk. \$5-\$10. Lunch provided for an extra \$5. (510) 525-5497 or (408) 946-5096.

Labor struggles report-back

Sunday, Oct. 8, the Bay Area Workers Democracy Network holds a report-back from its recent conference in Detroit. Also featured are a report-back from the United Brotherhood of Carpenters' national convention and information and video screenings on SEIU struggles in the United States and Canada. 5:30 p.m., *UBC Pile Drivers Local 34*, 55 Hegenberger Place, Oakl. (415) 641-4440.

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail cam@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

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Through a glass, darkly: Monica Mondy's window looks out on the Hunters Point Naval Shipyard. Since a fire started at the shipyard, her son Taurean Lee has suffered from migraines.

Choking on lies

Bayview residents are getting sick while the Navy makes excuses. *By Cassi Feldman*

Six-year-old Taurean Lee never had a migraine headache in his life until a month and a half ago, right around the time a fire started burning in the Hunters Point Naval Shipyard. Now he gets them almost every day. His mother, Monica Mondy, said that at first "he didn't know how to express what was wrong — he just kept crying that his eyes hurt."

Frightened, she rushed him to the emergency room at San Francisco General, where he was prescribed strong medication. Taurean, who just started first grade, missed four days of school in the first two weeks alone.

Mondy's living room window faces the area of the shipyard where the fire started. Like many residents of Bayview-Hunters Point, she blames the navy for a host of illnesses — including asthma, rashes, sores, fatigue, stomach cramps, and diarrhea — that afflict her family and community.

Although the navy has tried to reassure the public that the fire poses no further health risks, local residents are skeptical. After covering up the fire for nearly a month, they say, the navy isn't exactly a reliable source.

A Navy fact sheet described the blaze as a "brush fire," but officials acknowledge they don't know exactly what chemicals may have burned. "We cannot tell you exactly what is in every parcel of that landfill," Navy spokesperson Richard Mach admitted at a Sept. 20 public meeting — although he did confirm that soil samples indicated the presence of heavy metals, pesticides, polychlorinated biphenyls, radium dials, and petroleum.

The U.S. Environmental Protection Agency hasn't been much better. When news of the fire first broke, EPA reps were quick to assure the public that there was no cause for concern. Maybe a little too quick. "We don't believe that anyone was put at risk," Sheryl Lauth, the EPA's shipyard project manager, told us.

Even after tests showed the presence of benzene, a carcinogen, at levels four times greater than normal, the EPA downplayed the incident. "The initial read is a good one," EPA spokesperson Leo Kay told the *San Francisco Chronicle*.

In the face of official doublespeak, residents are turning to each other and trading stories. What they've found is that nearly all of their neighbors are sick.

'I feel like I'm dying'

Alvin Jones has been living in Shoreview Apartments for 23 years. Like many Bayview residents, he worked in the shipyard before it was decommissioned in 1974. While he has always had asthma, he's noticed a dramatic change in recent months. "Sometimes breathing becomes so hard I can hardly talk," he said. "Sometimes I feel like I'm dying."

Theresa Coleman, a public housing activist, lives in a four-bedroom apartment with 11 of her children, grandchildren, nieces, and nephews. She told us she never had health problems before she moved to the Bayview. Since the fire, she has developed small, dark lesions the size of pen erasers all over her ears, throat, shoulders, and upper chest. Several of her children have asthma, and some are now going through an inhaler a day.

But the worst part, Coleman said, is the nausea. "You can be walking down the street and all of a sudden you have to just stop and throw up," she said.

Taken alone, the illnesses are hard to link to environmental toxins. Taken together, they suggest a trend. "When it's a whole community suffering from the same things," resident Renna Hampton says, "you know there's something wrong."

If the shipyard fire is causing these complaints, it's hardly the first time living in Bayview has proved hazardous to human health. A May 1999 study by the San Francisco Unified School District and Bayview community groups found that of 2,200 students attending schools in the neighborhood, one in four said a child in their family had asthma. Some families had as many as five relatives in the same household with asthma. And a 1997 UCSF study revealed that hospitalizations for chronic illnesses including asthma, heart failure, hypertension, diabetes, and emphysema were four times more common in the Bayview than statewide.

Dr. Arthur Coleman has run a private practice on Third Street for the past 52 years. He said he sees a lot of patients with asthma, lung disease, and sinus problems. "Overall the health of the Bayview is a little worse than in other parts of the city, and that's because of the environmental factors: the power plant, the soil. It's not just the shipyard but Bayview itself."

How clean is clean?

According to the San Francisco Health Department, the area has four times as

many toxins as any other San Francisco neighborhood, thanks to 700 hazardous waste material facilities, 325 underground oil-storage tanks, and two federal Superfund sites, including the shipyard.

The navy has been "studying" the pollution at the shipyard for more than 25 years. While the land is supposed to be cleaned up before it's transferred to the city's Redevelopment Agency, the navy and the city are still negotiating on how clean is clean. Navy spokesperson Tom Pinard told us that, at the moment, the navy is capping the burn area with packed dirt to suffocate areas that may still be smoldering. He said the navy hopes to complete the cleanup in approximately four years.

But local environmentalists fear that just covering up the contaminated soil, rather than removing it, won't be enough. "The navy is trying to find the cheapest way possible to abandon their responsibility," said Raymond Tompkins, a local scientist and teacher at UC Berkeley. "You don't ask the fox to guard the henhouse."

Instead, most residents are backing Proposition P, a ballot initiative that urges the navy to clean up the entire shipyard to residential standards, at an estimated cost of \$300 million.

"The cleanup should have been done a long time ago," Jones says. "They're playing around with people's lives." ❖

Residents of Bayview Hunters Point are planning a protest of the navy, timed to coincide with Fleet Week, Fri/6. Rally, 5 p.m., Justin Herman Plaza, S.F. (415) 671-2862.

Burned by the Man

GUARDIAN PHOTO BY D.S. BLACK



Meet me in Atlantis: This is a typically crowded scene at Center Camp during Burning Man 2000.

Utopia and dystopia

A critical look at how America's premier art party copes with cops and the quest for utopia.

By D.S. Black

Welcome to the Blowing Dust Superstore. Would you like a shopping guide?" It was just our luck to get a smartass greeter at the entrance to Black Rock City. But this is Burning Man, where the ticket warns that we "voluntarily assume the risk of serious injury or death by attending."

No cruising ... No fireworks ... No firearms allowed ... Yield to change ... No littering: the signs were like outtakes from a Burma Shave advertisement campaign. Planted at intervals, they were supposed to adjust one's mind-set to the unique reality of Black Rock City.

No garbage cans ... No cell phones ... Forget about barter, it's about giving gifts: time was when the pavement ended and the wheels of my rental vehicle hit the playa; I popped a brewski to celebrate coming home. Now the road to nowhere is so thick with traffic and cautionary signs that one approaches the entrance to Burning Man as a supplicant (*Let me in!*) hoping not to be hazed or humiliated by either the rangers or the greeters.

Leave no condoms ... Leave no boa feathers ... Leave no potato chips were the last signs we passed, and more were going up Sunday afternoon when we arrived.

Reading the Riot Act

How did Burning Man become such a rule-rich environment? It was adapt or die, so of course Burning Man became more mainstream. Indeed, the festival is now so mainstream that it is now again located in Pershing County — from whence it was banished in 1996.

The speed limit as one approaches Black Rock City has for a few years been a mere five miles per hour. One can no longer close one's eyes and pedal to the metal across an illimitable white space to get to Black Rock City. In 1996 such illimitability vanished in reaction to alcohol/drug-induced injuries and one death involving motor vehicles.

For Burning Man to continue, it had to grow up fast. A purge happened after '96, resulting in founder Larry Harvey and his inner circle forming a limited liability corporation and moving the location of Black Rock City to private land in '97, then back to Bureau of Land Management land in '98.

Terry Reed is head of the Winnemucca office of the BLM, an organization that functions as the custodian of the Black Rock Desert. "Events like this can be held if managed properly," he told me after this year's event.

Under the watchful eyes of officials like Reed, various "social problems" in Black Rock City have been addressed. Litter, traffic, and noise issues have all been remedied through urban and so-

cial engineering (a.k.a. rules). Black Rock City is now more kid friendly and even wheelchair accessible through the efforts of folks such as Dave Galat and theme camp organizer Harley Bierman.

This year also is the first that "burn blankets" were laid out at all the main fire locations to protect the playa surface from baking into a hardened porcelain finish, and by all accounts they have been a success.

Every contribution to the eco-friendly "leave no trace" effort is, of course, to be welcomed. Still, I wondered if this wasn't resulting in ... less fire at Burning Man! Large art pieces on the city's esplanade that in previous years might have been put to the torch weren't. It's great that people didn't burn other people's art, which has happened in recent years. But there was a kind of melancholy restraint in the tumultuous fire-letting of Saturday and Sunday nights.

A veteran Black Rock City ranger named Boggman said, "They respected that they should be [lighting fires] on burn platforms. That was the reason why a lot of [installations] didn't burn. Because if you're a drunk fuck with a gallon of gasoline and a match, you're not going to drag your shit 75 feet to burn it."

Boggman has been going to Burning Man for a decade and for the last two years has overseen training of the

Black Rock Rangers. This year the number of rangers — Black Rock City's version of a police department or uniformed volunteer militia — doubled to a force of 300.

Although the population of Black Rock City has entered a period of slow growth (26,000 participants this year, versus 24,000 in 1999), law enforcement agencies also deployed significantly more personnel this year, assigned by external authorities such as the BLM, local sheriffs offices, the highway patrol, and Nevada Drug Interdiction (the state's DEA).

"It's always tough to gauge what you need for an event like this," Reed said. "On the one hand you want to be prepared if things really go bad. On the other hand you don't want to be overstaffed if things are really easy."

The BLM has only one law enforcement officer — Randy Reader — assigned to the Winnemucca district and serving under Reed. To prepare for this year's Burning Man, Reader raised a force of 30 law officers from other districts in the West, primarily from California. In addition, according to Reed, there were 15 officers from the Pershing County Sheriff's Department and another 15 from Washoe County ("They were focused outside the event but did work inside the event").

And that doesn't include all the plainclothes officers and volunteers who were sent in to monitor the event.

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Culture Shocked

GUARDIAN PHOTO BY JEFF KNUTSON



Got freedom? Police activity in Black Rock City was higher this year than ever before, resulting in dozens of drug arrests like this one.

There was, even supposed to be an agent from the Food and Drug Administration's Center for Devices and Radiological Health to inspect laser safety, but if present he or she remained undercover.

Piss clear?

The national head of law enforcement for the BLM, Walt Johnson, also came to Black Rock City for a couple of days and was impressed to see "an appropriate level of enforcement."

At Burning Man 2000 "the biggest difference that people have observed is the effectiveness of the drug enforcement," Reed said. "The policy has never changed. One of the criticisms of the event over the years — in fact I still see it in the papers — is that drug use is condoned."

"The perception — because of the huge numbers of people and the small number of enforcement officers — perhaps has resulted in people having that impression, but our policy has never changed; we were just more effective in enforcing it this year."

In 1996 at Burning Man there were a handful of cops on site from Pershing and Humboldt Counties. According to urban legend spread by Internet, that year they "wandered around ogling babes and chatting folks up. The best line overheard at Burning Man was the infamous 'Got a light, officer?' spoken by a fabulous naked woman holding a fat joint."

The punch line of this story — and

why it is worth mentioning here — is "She did NOT get the light from them, she also did NOT get arrested or even ticketed."

I asked Burning Man public relations guru Maid Marian for her take on the zeal of this year's enforcement activity. "One could speculate that they were tasked with trying to create statistics where there had been none before," she said.

The BLM issued 116 citations at Burning Man this year, a third of which were for drugs. Pershing County deputies made eight arrests and issued 21 citations — most for minor marijuana possession. Washoe County deputies and Nevada Highway Patrol troopers made a similar number of arrests.

With Burning Man back on federal land since '98, law enforcement costs are now distributed to the respective agencies via fees collected by the BLM — which rose in the last year to \$4 per participant per day — and accounted for this year's incredibly high ticket prices (from \$95 to \$250).

So far there appears to be enough cash to go around; the powers that be are upbeat about the manner in which they have tamed this visiting community of artists and pyromaniacs who make Black Rock City their home for a week out of each year.

"There was certainly a percentage of people who recognized in some form or another that they were being curtailed," Boggman said. "It's no more nor

less than those who were told they couldn't drive their cars in '97 or who were told that they couldn't shoot [firearms] in '95. We're learning a new behavior."

Many participants would like to see the BLM learn new behavior too, since they went beyond just fining people \$250 for smoking a joint in public this year. There were numerous allegations that BLM rangers came into people's camps with canine units looking for drugs, and that they entered people's cars and tents without permission. In a most notorious excess of zeal, a BLM officer gave someone a ticket for peeing in public — an indecency violation — which, in a community noted for its lack of modesty and restraint, struck many as an act of officious surrealism.

By contrast, the Pershing County sheriffs were kinder and gentler, knocking down fines that could have been as high as \$5,000 to \$100 or \$200. In Nevada, even seemingly minor marijuana offenses can result in jail time.

Burning Man is unquestionably affected by mainstream society. And yet more than one participant has pointed out that the reverse is also true: though this was the first time laws were enforced against what might be considered lifestyle offenses, there was also an apparent relaxation of said laws, which could be taken as a sign that mainstream values are being increasingly affected by Burning Man.

Remember the TAZ

A few years ago a favorite phrase for describing Burning Man was "temporary autonomous zone," taken from the work of Hakim Bey (a.k.a. Peter Lamborn Wilson).

It is with nostalgia verging on nausea that I scroll by this and other familiar media headlines used to describe the rituals attending this annual bacchanal: "Mad Max Meets Woodstock ... "New American Holiday." A few weeks ago *Time* magazine trotted out the old cliché about the location being "a lifeless desert," which reveals how close that writer stayed to the security bubble of his R.V. Black Rock City was in a different location this year — back in Pershing County — and the playscape was also markedly different.

Anyone who camped out found him- or herself with small communities of new and unexpected neighbors:

Continued on page 32

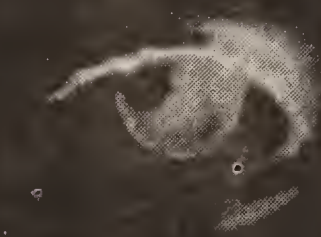
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No rules, no shirts, nowhere: Black Rock City is now rule bound, and these signs at the greeter booths keep visitors in line.

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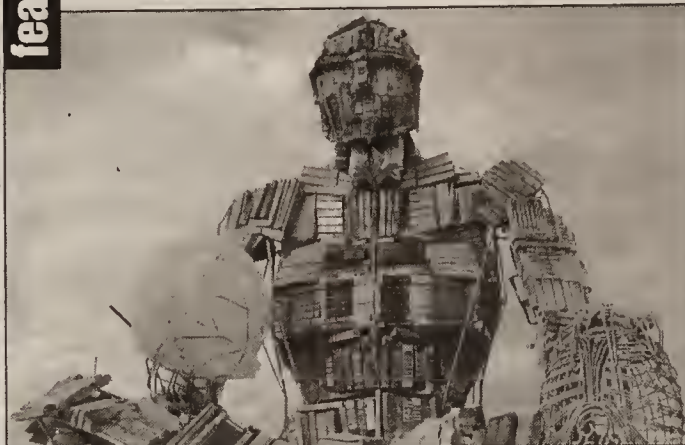
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features

utopia and dystopia



GUARDIAN PHOTO BY D.S. BLACK

Don't burn this: Artist Dana Albany's sculpture *Body of Knowledge* was one of many art installations that didn't get burned this year owing to new regulations about fire on the playa.

Burned

From page 31

beetles, mantises, black recluse spiders, moths, flies, dragonflies, and even a few birds. None of these critters proved to be real pests, fortunately, and were a welcome reminder that nature can always take us unawares, no matter how large and civilized Black Rock City becomes.

With a population approaching 26,000 people, gone are the days when one could expect to catch more than a few vignettes in the human drama played out on the playa. Although the lengthening list of rules and regulations weighs more heavily each year, there are still magic moments of indescribable strangeness and discovery.

While driving north from Reno, I expressed the random hope that someday I might have the pleasure of meeting a Zoroastrian — I'd always thought it was a cool religion but had never met a believer. Surprise, surprise, a few nights later while wandering with my friend, we met a lovely Persian woman who turned out to be Zoroastrian. She had fled persecution in Iran in the early 1980s after the fundamentalist revolution brought the intolerant Ayatollah Khomeini to power.

This evening found her wandering around without water, so we gave her some of ours. Some hours later, after our bottles ran dry, she took us to a Gypsy camp near where she was staying. A Romani family was resting under the large circus tent. A man arose and refilled our bottles from a vat in their kitchen area. It was shortly before sunrise, so we did not stay and thus could not learn who they were or how they came to be there. This encounter revealed a greater diversity in Black Rock City than ever before.

Burning Man goes to school

Now that Burning Man has become the subject of study for many an ethnographer, anthropologist, and art historian, as well as other sundry academics, the coolest new phrase used to describe this desert community is "liminal [or threshold] space," as popularized in Victor Turner's *From Ritual to Theatre: The Human Seriousness of Play* —

"Liminality may involve a complex sequence of episodes in sacred space-time, and may also include subversive and ludic (or playful) events."

The community of Burning Man provides a transitional state for participants that functions as a rite of passage. For this reason many who come to Burning Man cherish memories of their first year in the desert above all others.

Robert Kozinets, an ethnographer at Northwestern University, remarked that "you don't need to go to a rite of passage every year. Once you go through it, it's over. And really that model says you shouldn't be selling tickets to the same person twice."

But of course, repeat practice could mean perfection. There are few stages as vast or canvases as large on which to impress one's vision as the Black Rock Desert. And Burning Man has

never billed itself as a one-shot or rite-of-passage event.

In its fleeting life cycle, Black Rock City becomes one of the most populous urban areas in the state of Nevada. It is in fact a hypercity in which "everything is exaggerated," pyro artist Kimric Smythe said. "There are more cops than there are even in Richmond, where I live, more drugs — everything is more extreme. Like a hyperexaggerated version of the world. All of the best things and many of the worst things."

As Pogo once said, "We have met the enemy — and he is us." Despite Burning Man's primary injunction to participate ("No spectators!"), the event is each year more mediated — whether through the presence of organized tour groups, the profusion of media, or the fact that the burning of the man is now Webcast.

And though the organization has resisted commodification by excluding such entities as *Playboy* and MTV, it permitted software giant Adobe to dispatch two of its Web site content providers to chronicle their stay in the company's online magazine. In this case the line between journalism as mediated experience and advertising — connecting the art and creativity of Burning Man with the Adobe product line — has disappeared, causing some consternation among the artists.

Smythe has worked on the pyrotechnics of Burning Man for a number of years. Unlike the many well-heeled dot-commers who are seen as co-opting Burning Man, he makes a modest living fixing accordions and other musical instruments. In an e-mail after the event, he commented bitterly on the lack of artist credits and the corporate copy-

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Burning police give you so much more: A spontaneously combusting tribute to the San Jose Police Department went up in flames.

right notices that appeared on the Web site next to the Adobe images of art at Burning Man. Smythe still cannot afford to buy a copy of Photoshop: "I got my copy (version 3.0) out of the dumpster at ACE auto."

Not all view the mainstreaming of Burning Man with alarm. In the same way that it has served as a laboratory for radical expression, it provides a plethora of state and government agencies a testing ground for new "Urban Warrior"-style exercises.

According to *Time* magazine's profile of Larry Harvey, there are now "plans to entice Silicon Valley millionaires into sponsoring its art and providing for spin-off festivals."

"This will be Rome to the colonies," Harvey is quoted as saying about Black Rock City. There is good reason to think this utopian empire will carry on, albeit in a diluted form.

Kozinets has only attended Burning Man twice but has studied the phenomenon since Bruce Sterling's article appeared in *Wired* in 1996. We talked recently by telephone, on the eve of his attending the National Association of Broadcasters in San Francisco.

"There's a power to being secret that Burning Man had that it seems to be losing as everybody knows it and references it. And what they reference it for [is] not as a countercultural event, a way to collectively critique capitalism in particular — a lot of people just see the party. The countercultural utopian rhetoric is useful to them as a legitimization, a tool to say, 'This is a moral undertaking.'"

"You can reverse the argument and say those people are probably getting something out of this, too, and eventually they'll get swept up in the utopian fever. But I'm not really convinced of that yet. I think that if those partiers get too numerous, as they seemed to be this year, they're sucking some of the utopian life out of the event."

I really hate when that happens. Fortunately, I'm interested in dystopias as well (Orwell's and others'). Maybe Burning Man has become an Art Party with Cops. Or an Illusory Autonomous Zone Disguised as Strategic Hamlet. Whatever. As a festival of creativity it still matters, and it's a wonder that it can even happen.

Official patronage, whether under the aegis of BLM or Adobe, is sure to sour it for many purists. Old-timers are bound to chafe at all the new rules. Smythe is one of many who will not be returning next year to Burning Man. He has burned out too many vehicles getting there, too many bridges; too many flaming assholes have gotten in his way — that last image is a literal description from this year's body-theme art. As in all liminal spaces, a time comes to move on.

Perhaps half of this year's attendees were first-timers. Even with all the fetters that bind Burning Man like a 21st-century Gulliver, it remains worthy of struggle, as it continues to widen new eyes and broaden horizons. ❖

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ask isadora
 by isadora alman

A hairy problem

Q: I swam competitively in both high school and college and only dated other swimmers. With two I had long-term relationships that included many intimate moments. Being swimmers, they shaved whatever body hair they had, so when we were naked in bed all I felt was soft skin, a sensuous pleasure I enjoyed as much as the sex. I am now out of school and have met a wonderful man. We have known each other for six months but have not yet slept together. I have made all sorts of excuses, and he accepts them (making him all the more desirable!), but the real problem is that he is hairy. I have never heard of a straight woman who so hates male body hair. (After eight years of being around both men and women in nothing but Speedos and only being attracted to the guys, I think that settles the fact that I'm straight.) I think this is the man I would want to spend the rest of my life with. I would love to spend every night naked with him if only he had the baby-soft skin of my past lovers. The thought of feeling his hairy body repels me. I need help.

Q: I saved myself for marriage. Now that I am married, I have a problem that I'm not sure how to deal with. I feel that something may be wrong with me. My husband wants us to both sleep nude every night. That's no problem; I've done it on hot nights since I was 14. But he also wants to hold me tight and cuddle. He tells me that the feel of my baby-soft skin all over his naked body is heavenly, a sensual delight. If his skin were baby smooth, I might feel the same way, but it isn't. He is very hairy, and I don't find the feel of his body hair very pleasant. He suggested that I shave his body, but I fear there will be stubble that will be worse than the untouched hair. Is there anything wrong with me? I have never heard of another woman turned off by body hair. What can I do to end this dilemma? It's ruining an otherwise wonderful relationship.

A: Obviously neither of you is unique in your aversion, just unlucky. Had you fallen in love with a smooth-skinned man, there would be no problem. There are only so many possible arrangements that might work; none will be ideal. You could avoid cuddling when you sleep. One or both can wear some clothing when you have sex or sleep together. He can look into permanent hair removal procedures such as the new laser methods. You or he can wax or cream or shave his body diligently and often to minimize stubble. Or you can learn to get used to — if not enjoy — the feel of his hairy body, since it quite literally incorporates the man you love.

Q: Please tell me the best venues for posting a wordy personal ad. I imagine the Internet would be best, as it is probably inexpensive to write a lot, but I'm open to any suggestions. I'm seeking a nonpolarized (for example, Venus-Mars) kind of relationship where, rather than filling each other's weaknesses with our own strengths, we support and mirror each other as we each develop our own fullest expressions. I am a man seeking a female fellow artisan-scholar with the same (disarming) defensive style.

A: A long ad stands out in print, and many papers like this one have special promotions where the first so many words of personal ads are free. Internet personals often have a free introductory period where there is a greater leeway of ad size; however, women browsing the many "men looking for women" ads just may not bother reading a long polemic unless you have a photo and a real grabber of a headline.

Q: A few weeks ago you printed a letter from a young woman who had never had an orgasm. This seems to be a common problem for women, and the suggested solution is always more foreplay, erotica, etc. Couldn't it be possible that there is a medical reason for this? Countless products exist to aid men in reaching orgasm that seem to address poor genital circulation; can't this be present in women as well? I would so appreciate your answering this for me. I'm sure I'm not the only woman frustrated by the lack of research in female sexual dysfunction.

A: Most products for men focus on erection aids, not orgasm aids. Yes, poor circulation can cause sexual problems in both sexes. However, since some women paralyzed below the waist, victims of clitoral circumcision, and those who have had sexual reassignment surgery have all been known to have orgasms, the issue is rarely a physical one alone. Consider consulting a sex therapist, and help us all campaign for more funding for sexuality research. ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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 map on page 97.

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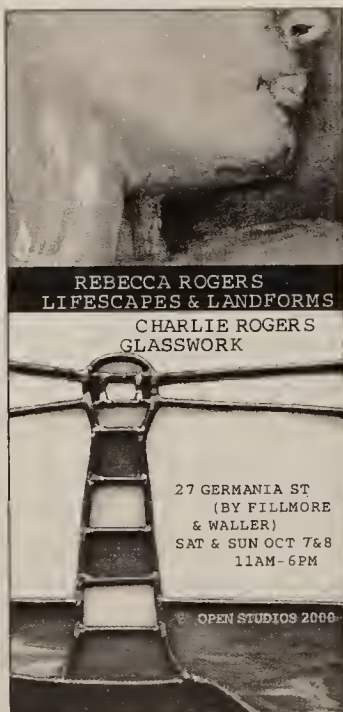
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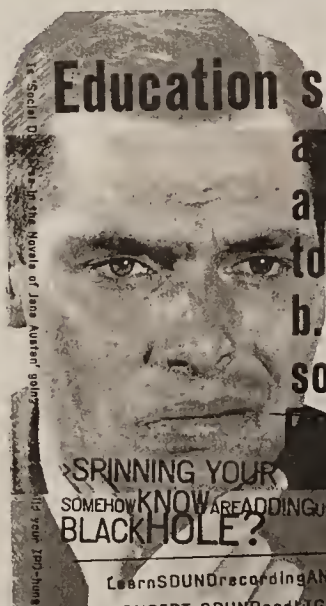
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techsploitation

by annalee newitz

Fire your boss!

I don't know about you, but I've gotten about a zillion e-mails over the past several weeks with "Fire Your Boss!" (or some variant, like "Fire Your Stupid Boss!") in the subject header. And then the body of the e-mail — which is inevitably formatted weirdly, either with poorly centered text, or with little blurts of undigested HTML tags — will say something like "Earn ten thousand dollars a day working from home! This isn't a pyramid scheme!"

OK, great. Now the Silicon Bay region can turn the menacing epithet "viral load" into a double entendre. Viral communication, the sinister Internet term for word-of-mouth, has reached an exhausting peak. Every day, perhaps several times a day, I have to check my e-mail box for its viral load.

Sometimes the viral load is up, but many of the viruses themselves are not so bad: a nifty event from Scott Beale's Squid List or Hannah Doress's grrrry Hanarchy List, a bit of underground political news, or a press release for some movie/book/widget I actually care about. But generally a high viral load in the e-mail box is pretty much what it sounds like. There's a dangerous escalation in the intensity of my communication infection.

The fabulous queer beatnik William S. Burroughs once said that "language is a virus." It may even be from this phrase that we get the idea of viral communication, or perhaps it's from that book Douglas Rushkoff wrote about the wild new communities being spawned on the Internet by viral marketing.

It's when marketing goes viral that you really have to worry, because of course it's in the nature of viruses to transform everything into versions of themselves. Case in point: last week the dot-com rag *Fast Company* (kind of like *Cosmo* for the Net set) held a viral advertisement event — Herman Miller chair hockey, played in a San Francisco parking lot. This tawdry burst of corporate festivity was the marketing equivalent of Ebola, which often jumps from host to host through gooey, virus-packed blood vomited up by the stricken individuals.

I even got a "media alert"—style phone call from a bright-voiced *Fast Company* P.R. rep who chirped excitedly to me about this "crazy" hockey game that would be played in the expensive office chairs that have come to symbolize dot-com opulence and posture disorders. Then I got an e-mail about it, which I freely admit I passed along to another freaky tech journalist I know (ack! viral guilt!), who revealed that she had already heard about it and would be there. Said freaky tech journalist sent me a description of the viral madness:

"One of the rules: no getting up out of your seat! Apparently this is a Herman Miller THING because they had a banner hung behind one goal with a photo of other clean-cut office worker people smiling while doing the same thing."

Although *Fast Company* is based on the East Coast, I couldn't help thinking this was yet another only-in-dot-com-country (that is, the Bay Area) moment. Having just recently gone back east, I have firsthand evidence that our crazed info-economy culture hardly exists in places like New York and Boston, which have their Silicon Alleys and Route 128, respectively, but view technology as only one source of insta-cash.

While I was in Boston last week, I tried to communicate using an old-fashioned virus: talking. I had been invited to give a presentation at MIT about "public intellectuals of the Internet generation." Most of the lovely Slashdot boys were there — Jeff and Rob and their entourage of alterna-geeks who seem to exist solely on the MIT campus — as well as punk rock academic Stephen Duncombe. Jeff and Stephen talked about their fear that free expression on the Internet is about to be curtailed severely. I talked about how dot-com gentrification is changing the physical and economic spaces of San Francisco and Silicon Valley.

Although you would think that the crowd in this MIT theater would be wired into every damn trend out there — especially ones related to dot-coms — most people seemed surprised to learn that the term "dot-commer" had become a nasty put-down, and that the Internet economy was destroying historically low-income or ethnic neighborhoods throughout the bay region.

Perhaps unsurprisingly, it seems that not all information viruses get replicated — sure, this crowd was in the viral loop with "fire your boss" e-mails, splashy hoaxes, and even electronic news from Chiapas. They did not, however, realize that an entire geographical region in the United States is being rewritten right now, its actual physical landscape infected by money and technology and information that have the power to kill off neighborhoods and populations.

"Isn't space irrelevant on the Internet?" one professorial type asked me. "I mean, there's infinite space out there."

No, there isn't. Not even online, which is after all merely the sum total of whatever memory we can allocate with our machines. In the Silicon Bay, we live with that knowledge every day, when we check the viral load in our mailboxes or our bodies or our social systems. ❖

Annalee Newitz (virus@techsploitation.com) is a surly media nerd whose virus is located at www.techsploitation.com. Her column also appears in *Metro*, *Silicon Valley's* weekly newspaper.

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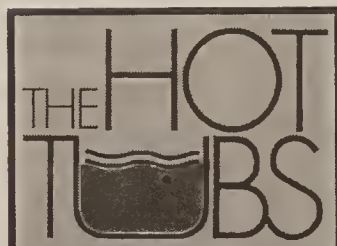
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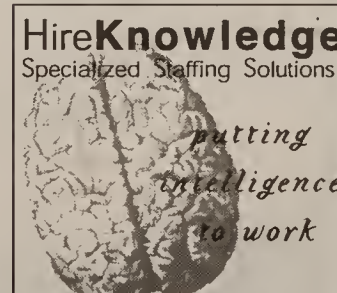
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Deuce

It's been a while since our go-out-to-the-desert-and-celebrate bacchanalia, a.k.a. Burning Man, and the talk about its grandeur has finally begun to die. Now that I'm no longer being prodded for insider information on what it was like, I'm ready to give up the news. Thanks for the fun, Larry Harvey, but I'm never going back.

I hadn't yet formulated my "no more, thanks" thought until, four days after the Man burned, I got on a plane with my brother to absorb yet another American phenomenon: the U.S. Open. Media packaging of the two events — both of which showed up in the same Sunday issue of the *New York Times* (9/10/00) — is evidence of at least one thing: Burning Man now constitutes a public event on par with major sporting soirees. Burning Man and the U.S. Open, despite their dissimilarities, are two distinctively American gatherings with cult followings.

But of course the conditions under which they take place are ridiculously different. One can't dismiss the powerful experience of being in the desert, with its rather unpredictable weather schemes (in 1996 it was hot as hell every day; this year, we were graced with plenty of rain and awful dust storms), a plethora of fantastically creative folk who built things such as a huge set of Tesla coils (with a man named MegaVolt to match them in ego), and the freedom to wear outrageous clothing or none at all. Burning Man, I believe, has afforded many of us the opportunity to reexamine our social default settings. After all, the chances of seeing a grandma in tight leather pants with the butt cut out of them anywhere other than Burning Man (and the Folsom Street Fair) are pretty low.

But is it truly revolutionary? As an extravaganza modeled on Hakim Bey's philosophy of the Temporary Autonomous Zone (TAZ), it's definitely one incarnation of Poetic Terrorism (PT). But there's only so far a utopian idea like this one can go before it reaches a breaking point. In this case, a festival where everyone is supposed to be a creative participant has deteriorated into a spectacle with many voyeurs; and the sense of community (especially one in which everyone would greet strangers) looks like it's coming to an end.

Moreover, in my own experience, Burning Man is starting to look less like PT and more like a vacation spot for rich, white, horny dot-commers — people who are privileged enough to take a week off to hang out in the desert, investing hundreds or thousands of dollars in food, camping supplies, art supplies, and the infamous entrance fee, an average of 200 bucks. No, Burning Man is not a nonprofit, and it still hasn't shed its veneer of anticorporate rhetoric despite the lingering question: where did the money to buy all this come from?

By contrast, the U.S. Open isn't in the least bit modeled after a TAZ, and there's little PT to be found anywhere in Flushing Meadows — not even a measly "eat shit" scrawled in the bathroom stalls. A soda costs, as you might guess, \$3.50. Our plane tickets, entrance fee (\$69 a day for all the games), food, and lodging added up to a hefty sum, especially since we weren't locals. So it's no surprise that movie stars and the not-so-famous rich flock to this show. To top it off, there's no pretense that the audience isn't being purposefully bombarded by advertisements in the form of logos and whatnot. The corporations that I love to hate were omnipresent, yet it didn't keep me from watching two kick-ass women hit a ball back and forth with unbelievable force and precision.

So, why do we do it? Why did I, as well as all those visor and shorts-wearing tennis-interested folks, go to the U.S. Open? Because like my own affinity for the creative spirit (which drew me to Burning Man), it's virtually a human instinct to convene around such honed physical skill. The women tennis players, Venus Williams and Lindsey Davenport, and the men, the likes of the almost-unheard-of champion Marat Safin and old-timer Pete Sampras, don't just strut their stuff. They show us, as a community of respectful viewers (not mere voyeurs), how much the human body, as well as the human mind, can accomplish.

That sounds touchy-feely, but bear with me, there's more: the issue of race. As one of the only people of color at Burning Man, I found myself asking: whose alternative reality is this anyway? Like the majority of subcultural movements in the Western world, from beat to hippie to punk, Burning Man seems like just another predominantly white community, where highly imaginative costuming is influenced by some of the truly historically marginalized. White folks try to subvert themselves by donning circus garb, drag, and watered-down forms of ethnic clothing and accessories (like the bindhi explosion that has taken our country by storm).

Meanwhile, in mainstream America, with its many faults (and double faults), sports have historically been a place where politics, masked under extreme physical skill, have done their work. Unlike at Burning Man, the audience at the U.S. Open was noticeably multicultural. While I'm not dumb enough to think that sports haven't contributed to racial stereotyping, I strongly believe that when runner Jesse Owens won the Olympics in 1936, it sizzled an irreparable hole in Hitler's guts. That makes me incredibly happy every time I think about it.

In an epoch when Hollywood is attempting to revive white, ostensibly alternative (male) heroes like Abbie Hoffman, I'm disappointed that we haven't yet seen a glorified docufiction on the revolutionary antics of Angela Davis. Until then, I'll watch Venus and Serena Williams set records. ♦

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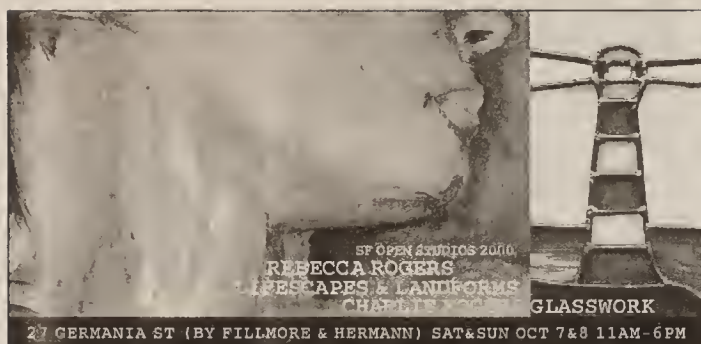
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Protest everything

'Stop the parade! It's too loud!' shouts a merry protestor marching down University Avenue in Berkeley to agitate against the procession he's marching in.

The party pooper is part of a self-proclaimed Not in My Backyard, or NIMBY, contingent in the annual "How Berkeley Can You Be?" parade. These winking neighborhood naysayers, casters of doubt, and wet blankets carry placards mewling, "Where will they park?" "Hold everything!" "Don't block my view," and, most pointedly, "If you build it we will complain."

They hand out fill-in-the-blank NIMBY Pride Petitions to make it easy to gather signatures against any pending threat to the local community. Check all that apply: "increases traffic or profits," "lowers property values and/or raises rents," "might have an antenna," or "endangers feral cats."

"Stop it now, before it gets too bad!" rails a NIMBY member.

"How Berkeley Can You Be?" is an exercise in self-parody, a city reveling in its renowned quirkiness in an orgy of whimsy. But among the art cars, activists, anti-capitalists, and randomly naked people, it's sometimes hard to tell where the gentle self-mockery begins and ends.

The "grand marshal" of the parade, Rep. Barbara Lee, rides regally down the street in a starred-and-striped convertible, behaving pretty much like a typical politician on display, smiling and waving to her subjects. But she's flanked by a lone protestor wearing an enormous straw hat and inexplicably wielding a bunch of wilted flowers. Her sign reads, "Barbara Lee backs Pat Kennedy, ignores 400 neighbors." As she waves her fist in the air, she croaks: "They didn't want to let me march. They tried to take my hat and my sign." Parody or paranoid? You decide.

Five hugely "pregnant" women, heavy with pillows stuffed under their shirts, go into labor simultaneously in the middle of the street. "Cleansing breath!" shouts one. The bulging mamas-to-be inhale, sway from side to side mightily, then get down on all fours on the pavement to pant and push. It's contractions as entertainment.

And the dead and mummified are the kicker: the Living Dead Homeowners Association float carries an array of zombies in various stages of mutilation and disintegration — bleeding, gored, and disemboweled. A child with streaks of blood on his upturned face waves robotically, while another walking corpse at the tip-top of the haunted float busily cannibalizes a human mannequin. "W ... W ... W ... we're dead dot-com!" shrieks another mangled monster. There's got to be a political message somewhere in this. Another living dead homeowner screeches: "We're buying Berkeley. We already own San Francisco. More dead-work lofts!"

There are more addled activists here than at a WTO convention. The Young Republicans for Heterosexuality wave banners declaring, "Dick and Bush: A perfect combination!" They sing, "When a man loves a woman ..."

An anti-Starbucks agitator wearing a flowing medieval gown and dragging a metal trash can chants, "Say no to Frappuccino!" She's accompanied by an emissary from the "United Caffeinated States of Starbucks," wearing an authentic Starbuckian green apron from the coffee chain. He hands out draft notices, announcing that the company has "now taken over not only the corporate world but also the world." Report for duty with your social security number now, the notice says. Fail to comply and you'll end up toiling on a third world coffee plantation. You've been warned.

Starbucks is an easy target, but it takes real lunatic creativity to find a way to promote the virtues of garbage. One lone woman models an outfit fashioned from bubble wrap and other wasteful detritus. Her sign declares, "Yesterday's garbage is tomorrow's fashion."

And then there are the statements that are so random and absurd that they require no explanation, which is a good thing because you'd be hard-pressed to come up with one. Take the Berkeley Bullfighting Academy complete with a (fake) charging bull, or the horde of Klingons, or the remote-controlled sofa ridden by a trio of pj-clad couch potatoes. One man pedals a mountain bike, wearing only brown sandals and a menacing white, black, and red mask worthy of the World Wrestling Federation. He draws huge cheers.

Often the line between the parade-goers and the marchers blurs, with onlookers drifting into the street to get closer to the action. In my enthusiasm to dance with one pasty, bulbous, mostly naked man in a green tutu, I have my most authentic Berkeley moment of all. A simpering scold in tie-dye chastises me for my crass insensitivity to the rights of others. "You know if you moved one way or the other, you wouldn't be directly in front of the person in the wheelchair," she hisses in my ear, gesturing to said wheelchair driver nearby. The shame. Of course, I skedaddle right away, feeling like an utter clod. My only consolation is that I have provided an opportunity for moral righteousness to a sister parade-goer. ❖

Go to the parade on the Web at www.howberkeleycanyoube.com.

E-mail Katharine Mieszkowski at kmad2000@hotmail.com.

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San Francisco

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¡Olé!

By Paul Reidinger

Paella may be, at least in the American mind, the national dish of Spain, but the word is Catalan in origin, and Catalonia has historically been among the most separatist of Spain's many restive regions. Still, the whole of Spain, including Catalonia, was once ruled by the Romans, and the word *paella* is nourished, naturally, by a Latin root — *patella*, meaning "small pan," itself a variant of *patina*, meaning "shallow dish."

All this is by way of saying that *paella* is as much about the pan as about the combination of saffron rice, seafood, sausage, chicken, and vegetables we end up eating. *Paellas* were traditionally cooked — in shallow, two-handled pans — over open fires, which helped give a caramelized crustiness to the deepest stratum of rice. The actual ingredients have encompassed practically anything and everything available, *paella* being, like its Italian cousin *risotto*, one of those classic grab-bag dishes — and made from essentially the same kind of short-grain white rice — though not, like *risotto*, necessarily best when served fresh. Like chili, *osso buco*, and certain other of the lesser stews, *paella* takes well to a day or two of aging; time helps settle and mingle the flavors and textures.

At Cafe Arguello the *paella Valenciana* (\$23 for two people, and then

some) arrives, chockablock with mussels, prawns, peas, slices of red bell pepper, and pieces of chicken, in the traditional pan, though it's not been cooked over an open fire, alas, or even on the stovetop. The dish takes its final turn in the oven, so there isn't much of a lovely crisp layer to hoe through. With that, I conclude my criticism of the restaurant, which is elegant, inexpensive, easy to get to and park near, and (so far) unappreciated to such an extent that it's quite possible to drift in on a whim most evenings and snag a table.

Can such ease still be possible in a city where most restaurants seem to be packed most of the time and you have to make a reservation — preferably online — days, if not weeks, in advance for a table at either of the magical hours of 5:30 or 9:30 p.m.? Anyone who's been paying any attention at all to restaurant life in this town in the last few years has surely noticed that, like the proverbial canary in the mine shaft, spontaneity has been a victim of the boom. Trying to get into many better-known restaurants is like trying to book a holiday flight. You can't just decide on a Friday evening that you have a hankering to have dinner at Restaurant X; the staff at the host's podium will gently jeer you into the gutter. They've been fully committed forever — unless Restau-

rant X is Cafe Arguello, in which case (having had no trouble parking steps from the threshold) you'll be seated straightaway, in an open, airy space full of muted Mediterranean touches: louvered cast-iron bistro tables, votive candles, a long wall painted aqua and plum in the Monet-at-Giverny style.

The six-month-old restaurant's low profile must to some extent be a function of location. Valencia at 16th Street may indeed be ground zero for the dot-com nouveau riche, but farther south, toward Cesar Chavez, things are still a little gritty. At the moment, Cafe Arguello is something of a lonely outpost. But chicdom's southward march along Valencia is virtually certain; meantime, the residents of Bernal Heights and outer Noe Valley are within strolling distance.

When they do stroll in, they will find — in addition to the calm, gracious surroundings — a classic Spanish menu at old-fashioned prices. You won't find lamb chops for \$12.50 on too many menus, as you do at Cafe Arguello. Here they're grilled medium-rare and served with an addictive coulis of red bell peppers and garlic, along with a heap of saffron rice and a medley of carrot and zucchini coins. If meat's too heavy, there's *lubina* (\$12), a substantial sea bass filet, steamed and served with mashed potatoes, a tomato-onion relish, and a nippy, brothlike parsley sauce.

No Spanish restaurant would be complete without a list of tapas, and Cafe Arguello honors this tradition. Among the better ones are *ceviche* (\$5) — snapper marinated in lime juice and served with shredded iceberg lettuce, julienne of red and yellow peppers, and saltines — and eggplant slices blanketed with tomato sauce and cheese (\$4.50), very much in the fashion of eggplant *parmigiana*. A latke-like *tortilla de patatas* (\$4.25) could have used a bit more sauce — perhaps some from the *pinchos* (\$8), brochettes of prawns and whitefish bathed in a bewitching blend, faintly maple syrup-like, of soy sauce, sesame oil, caramel, and diced eggplant.

If you need a reminder that Spain was for centuries ruled by Islamic Moors, this last is the dish for you. But save plenty of space for that *paella*. ❖

Cafe Arguello. 1499 Valencia (at 26th St.), S.F. (415) 643-3160. Dinner: Tues.–Sun., 5–10 p.m. American Express, Diners Club, MasterCard, Visa. Pleasantly muted. Wheelchair accessible.

GUARDIAN PHOTO BY RORY MCNAMARA



A sign of things to come: Being 10 blocks away from dot-com ground zero — for now — makes Cafe Arguello one of the few places left in San Francisco where spontaneity is rewarded.

Without Reservations

Bull's run

Do you suppose that Texas governor George W. Bush, the Republican nominee for president, sees anything at all ominous in the recent closing of Bull's Texas Cafe (25 Van Ness near Oak) and the accession to the space of a more authentically Californian operation, Café 180? I don't, either. One suspects that Dubya doesn't take much notice of anything in this city, where his prospects are, to put it graciously, dim.

Still, Bull's passing is a loss. The food was the real Tex-Mex deal: lots of chili and barbecued ribs, all of it spicy and amply portioned. Not the sort of stuff you run across too often here in brieland. And the aura was quite convincing, from the wood-plank floors on up. The place strongly resembled that bar — from John Sayles's 1996 film *Lone Star* — where the evil sheriff (played by Kris Kristofferson) could always be found conducting shake-downs. But then, that's Texas in all its creepy romance.

Café 180, the new venture, features a chef of some pedigree, Remy Barnabe, whose vita includes stints at such lustrous venues as Masa's and Aqua. It all sounds very promising, though of course possibly a bit too rarefied for salt-of-the-earth governors of dusty states, even if said governors were educated at Harvard and Yale.

• • •

But enough about W.: A friend well schooled in local politics confided to me recently that Mayor Willie Brown, our very own Kubla Khan, has been, in his view, a complete catastrophe for the city. We were sitting in a nifty French bistro most of whose main courses lay in the \$10 to \$12 range. For a brief, mad moment, I thought the mayor might burst in to confront us. He is a connoisseur both of political gossip and restaurants, after all — but not restaurants that serve dishes at prices ordinary people can afford to pay. Just as the mayor once famously said that people of modest means shouldn't live in San Francisco, so he must think — if he hasn't actually said — that restaurants charging less than \$20 or \$25 for main dishes shouldn't be allowed to operate here.

Memo to Willie: huge tabs aren't necessarily preferable to smaller ones, even if you're rich. As you go about your mighty task of decreeing stately pleasure palaces right and left and turning this city into Xanadu, you might give Jardiniere and Bix and Postrio a rest and check out the still numerous places where the notion of value hasn't been obliterated — yet. I'm happy to provide some suggestions.

Paul Reidinger
PaulR@sfbg.com

A closer encounter

How about that, eh? Jason Isringhausen, A's closer, on the cover of *SF Weekly* last week! Kinda makes you want to scratch your head, don't it? Actually, I was clawing at a lot more than just my greasy head, reading it in a big booth in a little Noe Valley restaurant called Hopwell's. I was clawing at my eyeballs and heart and soul and pancakes and eggs and sausages, not to mention hash browns. It's kind of an itchy week this week (last week) for me and Indians fans everywhere, but especially here, where the A's are, apparently, the talk of the alternative weekly sports sections. And why not? They lead Cleveland, as I write this, by a game and a half in the wild-card race, with only four games to go. In other words, and especially considering that Oakland has proven themselves entirely incapable of losing ever since, oh, September or so, things are looking very, very bleak for the good guys. In fact, excuse me while I go puke ...

No thanks, by the way, to Hopwell's, my new favorite breakfast place, where I spent the morning this morning drinking coffee and eating breakfast, trying to work up some sort of ultimate triple back flip atomic bomb quantum juju. I'm telling you, I spit egg yolk into my coffee, spun my sausage links on an overturned saucer, studied the spread of the syrup ... *nothing*. Season over. The A's are in, and the *Guardian* may as well start working on their cover story now. I mean *right now*, today, Sept. 28. I'm thinking rookie-of-the-year center fielder Terrence Long, in uniform, smiling at the camera and holding up the number one finger. *The Kids Are In*, I'm thinking. With maybe a sidebar story: *Bay Bridge Series Revisited? Brace Yourself for the Big One*.

And if the *Guardian* does this small favor for me, I will write my articles for free for as long as the A's are world champions of the world or five years, whichever comes first, and I will never again write about puke or doo-doo in my column. Ever!

"Whoa, whoa, Danny Boy, get a grip," you say. "We don't doubt that you can go five years without pay, but ... writing restaurant reviews without doo-doo and puke in them? Get real, man."

I am real. And really, really desperate. Now, before I get down to bidness, let me point out for the record that the promise I made in my Spring Training issue of Cheap Eats was that I would eat mayonnaise if the Indians went to and won the World Series, not if they didn't. You could look it up: "Thickness Matters," *Bay Guardian*, 2/23/00.

As for this one, Hopwell's, well, I don't know how I missed it all these years. In fact, I think Crawdad told me about it 15 times, but I always thought she meant Herb's, a block or so away, and so I never went to investigate, until now.

Like Herb's, maybe even more so, Hopwell's defies the general flavor of Noe Valley. It's an old-time gem of a jewel of a greasy spoon, specializing in breakfast and burgers, basic and basic, for cheap and cheap. As in under five bucks, for the most part, although I spilled over. I spent \$5.25 for a breakfast special involving pancakes and sausage and one egg that turned out to be two. Plus the pancakes were huge! And the sausage links, four of them, were leaning big too.

Had I known, I wouldn't have also afterthoughtfully added on an order of hash browns (\$1.85). But ...

Urrp, excuse me. So, everything was great. The pancakes were thick and big, and the butter was real. The hash browns were big and buttery, the sausage was juicy, and the over easies were two instead of one — all of which would've added up to my new favorite breakfast place in and of itself (disclaimers: Ann's being closed, Al's having gone downhill, and Just For You being overcrowded), but the best thing about Hopwell's is the atmosphere. And not just because the people at the nearest table were talking loudly about ear infections the whole time I was there, either.

There's a counter, although it doesn't have much of a view, since the cooking goes on in a kitchen behind the wall, and there are tables and booths and a general feeling that you aren't even in San Francisco, let alone Noe Valley. But what's that on the AM radio?

Oh, that's KABL, 960 AM, my own personal favorite radio station, too, and that would be my lovely and talented waitresperson singing along to "Rhine-stone Cowboy." Unfortunately, the A's game comes on at 12:15, and I've got to get this in before they play today, so since I ate so much and drank so much coffee and all, and since I won't be able to talk shit no more after today, well ...

Time to go drop the kids off at the pool! ♡

Hopwell's Restaurant. 4063 24th St. (at Castro), S.F. (415) 647-3016. Monday-Saturday, 7 a.m.-3 p.m.; Sunday, 7:30 a.m.-3 p.m.; closed Wednesday. Takeout available. Credit cards not accepted. Wheelchair accessible.

Dan Leone is the author of *Eat This, San Francisco* (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in *Looseleaf*, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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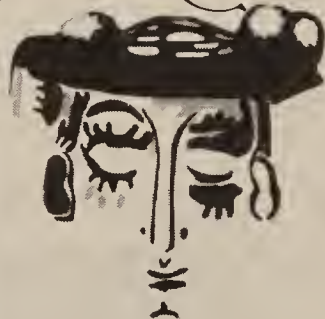
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east bay dine
by derk richardson

In country

With great anticipation I flipped through a recent daily newspaper food section to peruse the critics' choices for the Bay Area's best fries. But it was with great chagrin that I looked in vain for a mention of Jojo on the short East Bay list. Granted, the tiny restaurant, specializing in "country French cooking," is a new kid on the block, and that block happens to be shared by the legendary Bay Wolf. And Jojo's buzz, making advance reservations highly recommended, has more to do with its classy coziness and other aspects of its country French cooking than potatoes.

Still, Jojo also has the kind of french fries that make you blissfully oblivious to health warnings about deep-fried foods. Thick-cut and obviously double-dipped in the deep fryer to achieve a perfectly golden and crisp exterior and a soft, steamy, greaseless texture inside, they earn instant induction into the side dish hall of fame. The hitch, of course, is that these are fries for the upper crust whose budget doesn't cringe from a \$50 blow, as Jojo joins the burgeoning ranks of deeply credentialed bistros with limited menus (in this case seven starters, five entrees, and six desserts).

I didn't discover the delight of Jojo's fries until Robin and I made our second visit. At our first dinner, we balanced our appetizer and dessert indulgences with somewhat heart-healthier main courses. We started with a warm crab and goat cheese tart (\$7.75), remarkable for its delicate flaky crust, bubbles of slightly browned goat cheese, and tasty decorative ribbons of crisp fried onion; and the house-made pâté de campagne (\$6.75), notable for its rich flavor and dense rustic texture, studded with pistachios and served with tangy olives, earthy radishes, and tart cornichons.

Having come to my senses in the last year about the deliciousness of duck, maybe because so many East Bay restaurants besides Bay Wolf now make it a standard menu item, I gave Jojo's (\$16.50) a shot. The leg-thigh confit was a bit dry and salty but worked well as a counterpoint to the almost blood-rare slices of breast with which it was served. The duck combo was bedded against a succotash of fresh lima beans, corn, carrots, and spinach. Anyone looking for whiz-bang upside-the-head spicing won't find it here. Chef Curt Clingman, formerly of Oliveto, who co-owns Jojo with Mary Jo Thoresen, a veteran Chez Panisse pastry chef, obviously believes that well-prepared foods should stand on their own flavors, hence the presence of little more than natural juices on my neatly arranged plate. The same principle of understatement prevailed with Robin's grilled yellowfin tuna (\$18.50): other than a medley of summer squashes, tomatoes, and salty olives, only a dollop of garlicky aioli accented the mild and beautifully scored fish.

Thoresen, on the other hand, encourages you to polish off a Jojo meal with a flavorful flourish. Both of our desserts — a crème brûlée subtly brightened with anise and a lemon-curd tart given additional punch with fresh raspberries (both \$6.50) — sparkled on the palate. The crème brûlée, velvety smooth under its crackling top, came with three slices of fig and a raspberry cookie. The tart, packing plenty of pucker power, was elegantly presented with two berries placed on top, several more huddled to the side, and a cloud of crème Chantilly hovering against the tip of the triangular slice. Other choices included chocolate soufflé cake with espresso crème anglaise (\$6.50), melon sorbet with fresh fruit (\$6.50), olallieberry ice cream profiteroles with peach sauce (\$6.75), and Humboldt Fog and Petit Abou cheeses with apples and walnuts (\$7.50).

Our second dinner at Jojo was specifically planned with the flatiron steak frites (\$16.75) in mind — in my mind, that is, as Robin was looking forward to the sautéed trout with fennel, endive, and mashed potatoes (\$16.50). In the few days between our visits, however, the menu had already been tweaked. A seafood stew had replaced the trout, and the mashed potatoes now accompanied the duck breast (no confit), so Robin opted for the summer vegetable sauté with savory bread pudding (\$14.75). The vivid medley of squash, mushrooms, peas, corn, carrots, onion, and green beans pleased her, but she was even more impressed with the crusty mountain of puffy bread budding at the center of the dish. My plate was simple — one side filled by a generous stack of the previously described definitive fries, the other occupied by a fan of tender, flavorful beef slices on the rare side of medium rare, with a dollop of anchovy-mustard butter melting over them — and exquisite.

Simplicity and taste, that about sums up Jojo, from the minimally adorned mustard walls and chandelier-and-candle lighting to the comfortable chairs and poised service. The place is small enough — about 13 tables in front and rear dining areas separated by the centrally situated open kitchen — that you feel acknowledged by everyone, from the host to the cooks. Our only quibble, on both nights, was the long wait between the removal of appetizer plates and the arrival of the entrées — that, and the fact that the class divide increasingly evident in the local dining scene will keep those ideal fries from becoming a regular habit. ♦

Jojo. 3859 Piedmont (at Rio Vista), Oakl. (510) 985-3003. Tues.-Thurs., 5:30-9:30 p.m.; Fri.-Sat., 5:30-10:30 p.m. American Express, Diner's Club, MasterCard, Visa. Wheelchair accessible.

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The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée

\$ \$7-\$12

\$\$ \$13-\$20

\$\$\$ more than \$20

Critic's choice

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Recently reviewed

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berber seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

On the cheap: burgers

Bitterroot resembles an Old West saloon (minus the swinging doors at the front),

but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Kamal's In addition to all the classic Middle Eastern stuff, Kamal's also makes American breakfasts, American sandwiches, burgers, and piroshki. (D.L., 4/98) 2246 Jerrold, S.F. 695-9481. Middle Eastern, B/L/D, \$.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly handcrafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant with green onion rice fritters. (S.R., 12/97) 1398 Haight (at Masonic), S.F. 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Downtown, Embarcadero

Akiko's Restaurant and Sushi Bar is a glimpse of heaven and hell for fish eaters. The raw stuff coming from the bar in the front is splendid. But cooked items from the adjoining kitchen are dubious, though the udon are quietly addictive. (P.R., 12/98) 431 Bush (at Kearny), S.F. 397-3218. Japanese, L/D, \$, AE/DISC/MC/V.

Anjou is the other restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$\$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid, from such traditional dishes as chicken hash to California-cuisine items such as crispy fillet of King salmon on a bed of heirloom cherry tomatoes and lemon crème fraîche. (P.R., 8/99) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Cosmopolitan Cafe is certainly cosmopolitan but hardly a cafe. Its high arched ceiling and abundance of rich wood panelling make it seem like a huge Pullman car. The New American menu emphasizes heartiness, from a huge juicy pork chop with spätzle and roasted zinfandel onions to strips of rainbow trout served on a very substantial rock shrimp hash. A mixed-berry shortcake is a fine twist on an old dessert standard. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

Fifth Floor returns George Morrone to the city's restaurant scene in high style — literally. The restaurant, on the fifth floor of the Palomar Hotel, feels plushly art deco. The food hovers somewhere between hearty and lavish, ranging from roasted baby chicken with bay and fingerling potatoes to poached Maine lobster with white corn and vermouth essence. (P.R., 10/99) 12 Fourth St. (at Market), S.F. 348-1555. California, D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$\$, AE/MC/DS/DC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, \$\$\$, AE/DC/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. Lovely all the same. Expensive too. (P.R., 11/99) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

MacArthur Park still occupies a gorgeous brick cavern in the Barbary Coast, but the restaurant these days is more a neighborhood spot than a destination, and the emphasis seems to be on takeout. The slabs of baby back ribs are paradoxes of first-rate meat, anemic sauce, and overcooking. But the place is comfortable, and comfortably nostalgic. (P.R., 7/99) 607 Front (at Jackson), S.F. 781-5560. Barbecue, L/D, \$\$, AE/MC/V.

MoMo's San Francisco Grill The new American food at MoMo's is surprisingly excellent (if it's been a while since you've had macaroni and cheese, have it here, with cubes of Black Forest ham), and the interior decoration is opulent, with prairie-style furniture, wood trim, dark-green carpeting, and dimpled leather upholstery on the banquettes. (P.R., 11/98) 760 Second St. (at King), S.F. 227-8660. American, BR/L/D, \$\$, AE/MC/V.

Paragon has left behind its sports-bar, fratry Marina incarnation to become, near the Giants' new ballpark, a stylish haven of gastronomic Americana. The food ranges from burgers to foie gras, touching lots of points in between. Something for everyone in a strikingly vertical space. (P.R., 5/00) 701 Second St. (at King), S.F. 537-9020. American, L/D, \$\$, MC/V.

Pastis Gerald Hirigoyen's restaurant near Levi Strauss Plaza has the goofy charm of a modern art museum but, as at Fringale, his other spot, the menu gives light-handed refinement to the lusty dishes of la

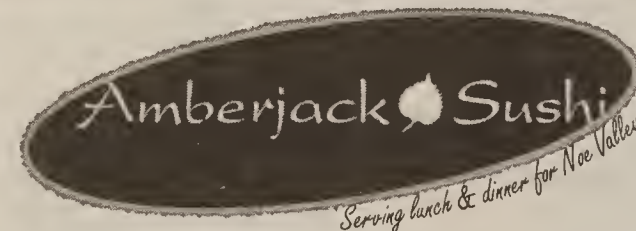
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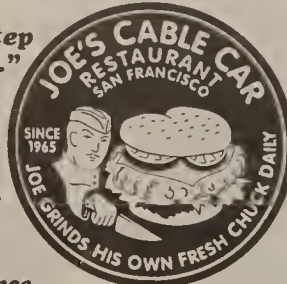
-Sara Deseran, San Francisco Magazine, March 2000

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dine listings

Eat Here Now

From page 45

France profonde. Hirogoyen, who's from Bayonne, in the French Basque country, also favors the occasional Basque touch, such as stuffed piquillo peppers. (P.R., 4/99) 1015 Battery (at Green), S.F. 391-2555. French, L/D, \$\$, AE/MC/V.

Ponzu opened early in 2000 but is likely to be remembered as one of the year's best new restaurants. Its menu ranges across south Asia with stylish agility — tangy Vietnamese carpaccio, Mongolian lamb loin, cilantro-charged monster noodles — at strikingly reasonable prices. The décor manages to be warm, bright, and modern without going over the top. (P.R., 2/00) 401 Taylor (at O'Farrell), S.F. 775-7979. Asian, B/D, \$\$, MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, \$\$\$, AE/DC/MC/V.

Puccini & Panetti practically shouts festivity: a bright, primary-colors décor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. Salads are especially nice — a caprese with red and gold tomatoes and soft discs of mozzarella, a spinach number with warm balsamic dressing — but the more heavy-duty items like veal piccata and cannelloni with four cheeses hold up too. One exceptional dessert: a gelato chocolate sundae. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, \$, AE/MC/V.

Red Herring brings yet another high-end seafood house to the reviving Embarcadero. The menu features plenty of playful brass — a whole snapper given the tandoori treatment — but there are subtle elements as well, such as a carpaccio of day-boat scallops topped with ahi-tartare-stuffed squid-ink pasta. Unbeatable bay and bridge views. (P.R., 8/99) 155 Steuart (at Howard), S.F. 495-6500. Seafood, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tommy Toy's Haute Cuisine Chinois is a cross between a steak house and *The Last Emperor*. Lots of red and gold, plenty of photos of the owner shaking hands with luminaries. The food is rich and fatty and only occasionally good. Vegetarians beware: You will struggle here. (P.R., 3/99) 655 Montgomery (at Washington), S.F. 397-4888. Chinese, L/D, \$\$\$, AE/DC/DISC/MC/V.

Town's End enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too, when getting a table is a lot easier. The best items are seasonal, of course, such as a late-summer salad of heirloom tomatoes, and the kitchen handles fish with real flair. (P.R., 11/98) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

North Beach, Chinatown

Black Cat won't be remembered as Reed Hearon's best restaurant, but it does offer many satisfying dishes at reasonable prices. Seafood linguine and Singapore noodles represent the best of the kitchen's low-key effectiveness, and Hearon's signature iron-skillet-roasted mussels are reliably fine. (P.R., 9/99) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of

seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Dalla Torre Tucked away on the northeast slope of Telegraph Hill, this is one of the most inaccessible restaurants in the city. The multilevel dining room — a cross between an Italian country inn and a Frank Lloyd Wright house — offers memorable bay views, but the pricey food is erratic. (P.R., 4/99) 1349 Montgomery (at Union), S.F. 296-1111. Italian, D, \$\$\$, AE/DC/DISC/MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (S.R., 5/98) 504 Broadway (at Kearny), S.F. 982-6223. Italian, L/D, \$\$, AE/DC/DISC/MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Michelangelo Cafe There's always a line outside this quintessential North Beach restaurant, but it's well worth the sidewalk time for Michelangelo's excellent Italian, served in a bustling, family-style atmosphere. The seafood dishes are recommended; approach the postprandial Gummi Bears at your own risk. (Staff) 597 Columbus (at Union), S.F. 986-4058. Italian, D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Rose Pistola At Reed Heron's lively and upscale Rose Pistola, Italian is the cuisine on the table. There's plenty to choose from on this extensive menu — from small tapaslike treats like house-cured fish or goat cheese and bresola crostini to roasted quail and crackling-crusted shrimp pizza. (S.R., 8/96) 532 Columbus (at Green), S.F. 399-0499. Italian, L/D, \$\$, AE/DC/MC/V.

Tavolino At popular Tavolino, the emphasis is on cicchetti, starter-sized portions of raw, grilled, or sautéed seafood, a few meats, and a wide variety of vegetables. Perhaps due to the share-and-share-alike emphasis of the menu, the restaurant is geared towards larger parties; couples can often be shunted off to a strip of banquette seating. (S.R., 7/98) 401 Columbus (at Vallejo), S.F. 392-1472. Italian, L/D, \$, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that

were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Asiat Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The inexpensive fusion food comes and goes (best bets: beef burger, spicy minced chicken), but the drag-queen burlesque spectacle draws a varied audience that's a show in itself. (P.R., 9/98) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Azie Chef Jody Denton's menu is spit-and-polish, from a dazzling plate of nine bites (including a fabulous crab pot de crème) to such miraculous sauces as the tangerine-curry number that accompanies a batter-fried whole Thai snapper. (P.R., 1/00) 826 Folsom (at Fourth St.), S.F. 538-0918. Fusion, D, \$\$\$, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor, from a pissaladière like flat bread topped with caramelized onions, cheese, and olives to grilled duck breast with slices of roasted peach. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, \$\$\$, AE/MC/V.

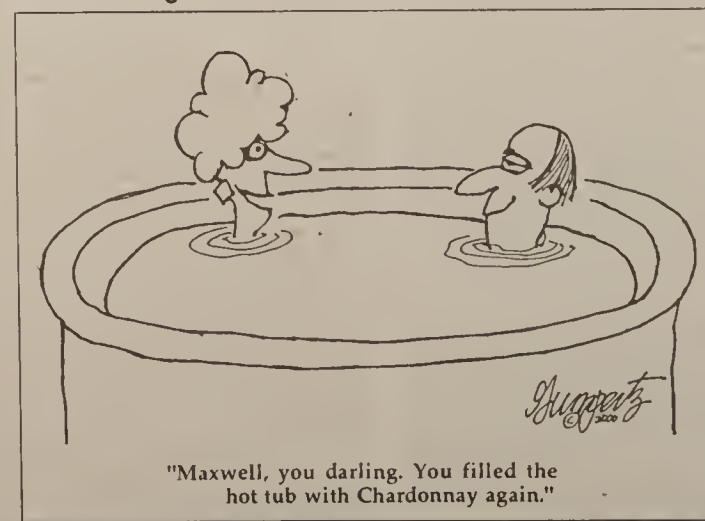
Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Infusion Beloved by the multimedia types plugged in around South Park, this noisy but cool-looking bar-restaurant features a bevy of vodkas infused with everything from kiwi to coffee beans. Plates, especially at dinner, can be a little busy, and the menu's not for the pepper-shy. (S.R., 5/96) 555 Second St. (at Brannan), S.F. 543-2282. American, L/D, \$\$, AE/DC/MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkinseed and tamarind. (P.R.,

The Groaning Board



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Nob Hill, Russian Hill

Bistro Zaré, Hoss Zaré's latest venture, features a menu of herb-flecked sunshine that amounts to a tour of the eastern Mediterranean, from the signature arancini — saffron risotto balls stuffed with Gorgonzola — to a Greek salad dressed with a creamy garlic vinaigrette to salmon cakes delicately scented with curry. (P.R., 6/99) 1507 Polk (at California), S.F. 775-4304. Mediterranean, D, \$\$, AE/MC/V. **Crustacean** is famous for its roast Dungeness crab, but the truly addictive item on the menu here is the plate of demure-looking garlic noodles. The rest of the "Euro/Asian" menu is refreshingly Asian in emphasis. (P.R., 2/99) 1475 Polk (at California), S.F. 776-2722. Fusion, L/D, \$\$, AE/MC/V.

Yabbies Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. Splendid porcini-seared sea bass, grilled sailfish, and scallops with truffled mushroom salad. Save room for the hot fudge sundae. (S.R., 3/97) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V. **Zarzuella's** rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

Canto do Brasil The draw here is lusty yeoman cooking, Brazilian style, at beguilingly low prices. The tropically cerulean interior design, with fat comfy chairs, ceiling fans, and lots of plants enhances the illusion of sitting at a beach café. (P.R., 10/98) 41 Franklin (at Oak), S.F. 626-8727. Brazilian, L/D, \$, MC/V.

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. The special here is five-spice roasted chicken, half a bird for \$5.15 with country cabbage salad and a big mountain of meat sauce-smothered rice. (D.L., 4/97) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

Jardinière combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci des Jardins's cooking. The best dishes — foie gras with pear gastrique and brioche, a dessert of mascarpone-stuffed crepes and sliced plums sautéed in muscat — are unforgettable. (P.R., 11/98) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.

Millennium Finally, a restaurant where you can toast your vegan friends in style. Phyllo purses stuffed with wild mushrooms and tofu ricotta and silky chocolate midnight cake are just a few of the organic, low-fat, and animal-free treats that will please both veggies and omnivores alike. (Staff) 246 McAllister (at Larkin), S.F. 487-9800. Vegetarian, D, \$\$, DC/MC/V. **Paul K** offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Stars subtly recombines old elements with new. The long bar is still there, as is a big chunk of the power elite, but the mood is more stylishly democratic than before. So is the food: from elegant salads to artfully perfumed grilled fish to that old standby the big burger, the menu achieves vivid effects with nimbleness and restraint. (P.R., 4/00) 55 Golden Gate (at Van Ness) S.F.

861-STARs. California, L/D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V. **Destino** reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, buche-de-Noel-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazil's Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Zuni The old standbys are reliable, though the famous burger could do with a bit less focaccia, and the oddly greasy Caesar salad is far from the best in town. The best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings, and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York envi-

ronment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. First-rate meat loaf, mushroom soup, and sautéed calamari compete, for the most part successfully, with the gay glamorama on both sides of the big plate-glass windows along Market Street. (P.R., 7/99) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Firefly One of the best of S.F.'s neighborhood restaurants, Firefly promises an innovative (Medi/Asian), perfectly prepared meal. The menu rotates each week and could include bayou gumbo, shrimp and scallop dumplings, or vegetarian cassoulet. Whatever entices you, be sure to save room for dessert. (Staff) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Incontro serves up Italian classics in a converted Castro Victorian with levels and staircases and tables all over the place. Nifty small touches breathe new life into standard dishes: a splash of brandy with the eggplant and prosciutto in the veal saltimbocca, an uncluttered combination of shrimp and crab in the seafood ravioli. (P.R., 10/99) 4230 18th St. (at Diamond), S.F. 437-6722. Italian, D, \$, MC/V.

Johnfrank The menu here is a set of celebratory variations on a simple theme of meat and potatoes. The adjoining parking lot is a welcome touch. (P.R., 12/99) 2100 Market (at Church), S.F. 503-0333. American, D, \$\$, AE/MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, cash only.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V. **Zodiac Club** numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, €, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. The interior design is a little drab, but with the Haight Street scene parading by the windows, you'll never notice. (P.R., 6/99) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Ganges spices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, D, \$, MC/V.

Grande's Kamekyo Sushi Bar Always packed, Grande's serves up excellent sushi along with a full Japanese menu. The

Continued on page 48



*Voted Best Feijoada (Black bean stew) in the Bay Area - SF Weekly

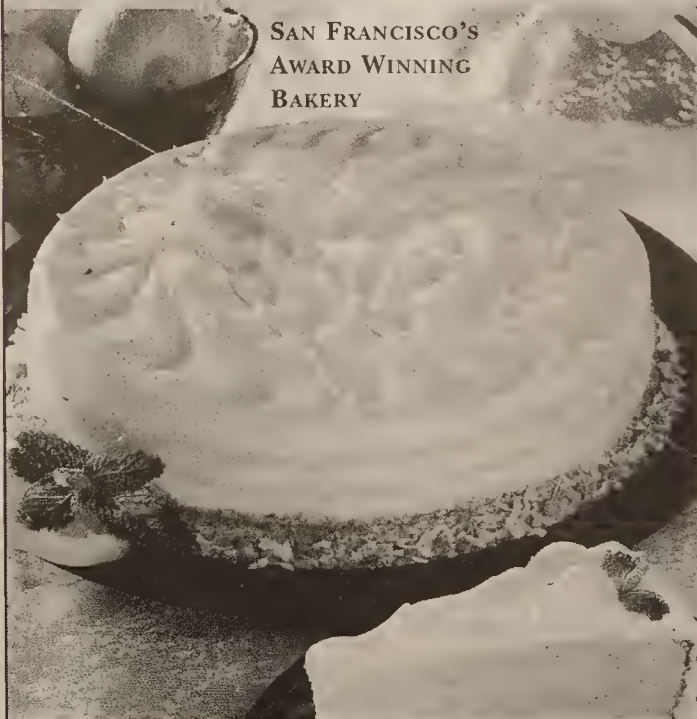
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dine listings

Eat Here Now

From page 47

specialty rolls are excellent; if you're straying from the raw fish, good choices include yam noodle salad and chicken yakitori. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$\$, AE/MC/V.

Kate's Kitchen is a clean and cozy storefront breakfast-and-lunch spot that dishes up the best scallion-cheese biscuits out west. The lines on the weekends are just as long as they are down the street at Spaghetti Western. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, c.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bruno's retains an alluring 1940s feel — lots of red leather booths, dim lighting, a discreet hush — but the food is now higher-end California-Italian, best when simple. Killer bombolini (fresh doughnuts). (P.R., 8/00) 2389 Mission (at 20th St.), S.F. 648-7701. Cal-Ital, L/D, \$\$, AE/MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, c.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food too. (D.L., 6/97) 878 Valencia (at 20th St.), S.F. 285-2728. Ethiopian, B/L/D, c.

Cafe Rico brings a touch of European grace — high draperies, Picardie glasses on the marble-topped tables — to a gritty stretch of 14th Street. All the food is prepared in ovens of one sort or another, and the menu has a lurching charm, from the plate of nachos to rack of lamb with tomato-mint chutney. (P.R., 5/99) 233A 14th St. (at Natoma), S.F. 522-5353. Eclectic, B/L/D, \$, AE/DC/MC/V.

Caffe Cozzolino Get it to go: everything's about two to four bucks more if you eat it there. The vermicelli with tomatoes and basil and garlic (\$8) was pretty goddamn delicious. The spaghetti with clam sauce (\$9), on the other hand, was pretty goddamn weak. (D.L., 6/98) 300 Precita, S.F. 285-6005. Italian, L/D, \$, AE/MC/V.

Delfina If you like your restaurants loud, you'll love Delfina. Luckily the Tuscan-influenced food is every bit the equal of the roar. Fish dishes flirt with spectacular, as does the deceptively unassuming butter-milk panna cotta. (P.R., 1/99) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Foreign Cinema really does show foreign films, and the effect, in a semi-outdoorsy patio under transparent pavilions, is powerfully romantic. The straightforward California cuisine is better than you'd expect. There's plenty of meat for carnivores; vegetarian dishes are a little thin. (P.R., 2/00) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

42° still serves up a panoply of Mediterranean dishes as various and imaginative as you'll find in the city. The free parking lot (behind the Esprit center) is the automotive equivalent of winning the lottery. The restaurant offers live jazz, so beware the noise. (P.R., 12/99) 235 16th St. (at Illinois), S.F. 777-5559. Mediterranean, D, \$\$\$, AE/MC/V.

Garibaldi Cafe Great service without the attitude and a wonderfully eclectic menu that often includes spicy pastas, grilled halibut, tandoori lamb, smoked chicken quesadillas, and filet mignon with peppercorns. (Staff) 1600 17th St. (at Wisconsin), S.F. 552-3325. California/Mediterranean, L/D, \$\$, AE/DC/MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade

s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, L/D, \$\$\$, DC/MC/V.

Joe's Cable Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$, MC/V.

Just for You My favorite Potrero Hill hole-in-the-hill. Just for You serves up generally excellent, meaty meals with a spicy, Louisianic tint to them. The best way to break your fast here is with the crab cakes. (D.L., 5/98) 1453 18th St., S.F. 647-3033. American, B/L, c.

The Liberties reinvents the Irish pub for millennial, digital times. The interior design evokes a 19th-century steamship; the food — mostly tasty, honest renditions of meat and potatoes — has an unmistakable masculine cast. Best bets: baby back ribs, fish and chips. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specially makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. The kitchen's timing can sometimes be erratic, but the fresh, flavorful food is worth the wait. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

NeO The all-white decor is a bit odd, if soothing, but it does provide a clean backdrop for the kitchen's clarion flavors. Virtually every dish delivers the goods, from gnocchi dressed with rabbit Bolognese sauce to braised pork shank nestled in mashed potatoes with a simple pan-deglazed jus. (P.R., 12/99) 1007 Guerrero (at 22nd St.), S.F. 643-3119. American, D, \$\$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, c, cash only.

North Star is younger sibling to Firefly and has the same sort of seamless menu. The food ranges from excellent hummus with grilled curried flat bread to a cheeseburger with fries, and the setting is flush with a quiet yellow beauty, like morning sunshine. (P.R., 3/99) 288 Connecticut (at 18th St.), S.F. 551-9840. California, BR/L/D, \$\$, MC/V.

Old Singapore Noodle House presents a menu that reflects the many influences that have shaped Singaporean cuisine. Some of the dishes are lovely, with flavors quite their own, while others can be flavor blackouts. (P.R., 6/99) 1684 Bryant (at 16th St.), S.F. 437-4700. Singaporean, L/D, c, MC/V.

Pancho Villa The best word for this 16th Street taquería is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, c.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, c, cash only.

Pintxos is simply one of the best restaurants on the Valencia row. Its sunny Spanish-Basque menu — replete with eggplant, goat cheese, peppers, and zucchini

dine listings

— makes an ideal match with our golden state, while the interior design, rustic and postmodern at the same time, is strikingly Euro. (P.R., 11/99) 557 Valencia (at 17th St.), S.F. 565-0207. Basque, D, \$\$, AE/MC/V.

Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Scenic India Assuage your Indian food cravings with spicy chicken or lamb from the tandoori oven at this reasonably priced spot. (Staff) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Sunflower strikes all the right notes of today's Mission: good, inexpensive Vietnamese food in a modish California ambience, with friendly, casual service. Tasty classics, such as barbecued lemongrass beef, are all here, and the lunch specials are a bonanza for the famished. (P.R., 11/98) 506 Valencia (at 16th St.), S.F. 626-5023. Vietnamese, L/D, \$, AE/MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

3Ring fills the space that used to be Val 21, and the food, now given south-of-France twists, is every bit as good. One killer dessert: the cheesecake, mounted on a chocolate crust and swabbed with a blueberry compote. (P.R., 11/99) 995 Valencia (at 21st St.), S.F. 821-3210. Provençal, D, \$\$, AE/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. You can actually have a conversation here if you want to. (P.R., 3/99) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

La Villa Poppi feels like a Tuscan country inn. Each dish gets a little kiss of affectionate attention: fresh marjoram, say, in the risotto beneath poached halibut, or the sage butter in which the day's gnocchi takes its final turn. The restaurant doesn't take reservations. (P.R., 11/99) 3234 22nd St. (at Guerrero), S.F. 642-5044. Italian, D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassée; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watergate is beautifully appointed, in butterfly paint and wallpaper and dark wood, and the food matches up, from stylish foie

gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, \$\$, AE/MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. The regular 'za is just ordinary, but the Indian food's great, and the Indian pizza is really great. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, \$, AE/DISC/MC/V.

Marina, Pacific Heights

B Spot invites relaxation, from the ceiling fans to the reassuring pub food to the fine smooth beer. There's a decent gumbo for dinner, and plenty of good sandwiches for lunch. (P.R., 6/00) 2301 Fillmore (at Clay), S.F. 614-1111. American, BR/L/D, \$, MC/V. **Bistro Aix** is more California than Carcassonne. Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillow garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinner-time almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V. **Curbside Too**, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucfest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, \$, MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites (blackened catfish, gumbo, jambalaya) along with more typical California fare (baby greens in balsamic vinaigrette, grilled salmon). (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. Start the day right with superlative chicken hash, great house-made breads, brandied French toast, and springy buttermilk pancakes. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, \$, AE/MC/V.

Greens is a vegetarian's fantasy of San Francisco. All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A plush postmodern interior design, stylishly earthy food, and of course the famous wine list with its drastic discounts make Plumpjack a small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Saji Japanese Cuisine It would be a crime not to eat the amazingly good raw fish here. Sit at the sushi bar and ask the resident sushi makers what's particularly good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all

1. Viglizzo's Tower Market
2. Hizzoner at Metro Cafe, or Metro Caffè?
3. Herbed roast chicken with pita-bread stuffing
4. La Méditerranée, for the literati

the blender

tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, \$, AE/DC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying: a lovely chicken and dumpling stew, linguine with mussels and wild mushrooms, an excellent cheeseburger. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, \$, AE/MC/V.

Via Vai The highly regarded Pane e Vino has opened a casual little sister named Via Vai, specializing in wood oven-fired pizzas and reasonably priced pastas. While the extensive menu may have few surprises, it's also solidly satisfying. (S.R., 4/98) 1715 Union (at Gough), S.F. 441-2111. Italian, L/D, \$, AE/MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Zinzino is an elegant addition to the restaurant-heavy Marina, with a snappy decor reminiscent of an Italian sidewalk café. The menu offers blistering-crusted pizzas, roasted meat and fish, and a silky wild mushroom lasagna. (S.R., 8/97) 2355 Chestnut (at Divisadero), S.F. 346-6623. Italian, D, \$\$, AE/MC/V.

Sunset

Blue Tortilla If you like fish tacos and are having trouble finding them, this could be the place. The cantina surroundings have a lively L.A. gloss; service is attentive and friendly. (P.R., 1/99) 641 Irving (at Eighth Ave.), S.F. 566-5515. Mexican, BR/L/D, \$, AE/DC/MC/V.

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$\$, MC/V.

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Einstein's Cafe is a colorfully quirky spot run by Youth Industry, the nonprofit group that creates businesses to give "on-the-job training to inner-city youth." It makes amazing homemade bread, gigantic real-stuff salads, and soups of the days. (D.L., 9/97) 1336 Ninth Ave. (between Judah and Irving), S.F. 665-4840. American, L/D, \$. **Hotel** is a marvel of great Japanese fare combined with efficient, accommodating service. Four types of noodles are the foundation around which swirl lively broths, each topped with compelling ingre-

Continued on page 50

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dients, such as delicate tempura, fresh seafood, tofu, or sliced beef. (Staff) 1290 Ninth Ave. (at Irving). 753-6045. Japanese, L/D, €, AE/DC/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant that just happens to serve some of the best Thai food in town. The kitchen turns out such unusual dishes as a fresh corn-cakes appetizer and curried fish mousse wrapped in banana leaves. (Staff) 2225 Irving (at 23rd Ave.), S.F. 665-9500. Thai, L/D, \$, AE/MC/V.

Organica This may be the only restaurant of its kind in the Bay Area — an upscale "live food" restaurant, where none of the healthy vegan cuisine is cooked. (Staff) 1224 Ninth Ave. (at Lincoln), S.F. 665-6519. Vegetarian, L/D, \$, AE/MC/V.

Park Chow Eclectic home cooking with style, at habit-forming prices. Chow could probably thrive on its basic dishes, like the burger royale with cheese (\$6.95), but if you're willing to spend an extra five bucks or so, the kitchen can really flash you some thigh. (P.R., 10/98) 1240 Ninth Ave. (at Lincoln), S.F. 665-9912. California, BR/L/D, \$, MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

Prevot's serves a dud-free French-Italian menu with lots of traditional favorites — spaghetti Bolognese, sole meunière — along with a few vegetarian offerings, such as pumpkin ravioli. Desserts emphasize boozy sauces. (P.R., 12/98) 400 Dewey (at Woodside), S.F. 661-9210. Continental, D, \$\$, AE/DC/DISC/MC/V.

Riccochet Entrées like Chilean sea bass, Mission seafood stew, and roast duck breast are lovely to look at, delightful to know, and remarkably easy to pay for, especially if you skip or share a starter. (S.R., 5/98) 215 West Portal (at Vicente), S.F. 566-5700. California, BR/L/D, \$\$, MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calve's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Yum Yum Fish is basically a fish store: three or four little tables with fish-print tablecloths under glass, fish-chart art along the wall, and fish-price signs all over the place. (D.L. 10/98) 2181 Irving (at 23rd Ave.), S.F. 566-6433. Sushi, L/D, €.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DS/MC/V.

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

like precision. (P.R., 10/98) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$-\$\$, AE/DC/DISC/MC/V.

Clémentine offers comfortable sophistication at a fair price. The *pain perdu* — brioche French toast dusted with powdered sugar and accompanied by apple compote and hazelnut ice cream — is one of those desserts that you'll remember eating 10 years later. Go for the free valet parking. (P.R., 3/99) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Plenty of seafood, especially shrimp, is on offer, but there's lots of meat and poultry, too, including rich five-spice chicken. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, €, MC/V.

Kitaro This Japanese restaurant, unlike many others, has a lot of options for vegetarians. A bento box of crispy vegetarian tempura and a big platter of veggie sushi (including avocado, eggplant, pumpkin, and asparagus) will set you right up. (E.S., 12/97) 5850 Geary (at 22nd Ave.), S.F. 386-2777. Japanese, L/D, €, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, €, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Okina Sushi is resolutely discreet and old-fashioned, from the bamboo screens on the windows to the simple wood bar at the back. Don't expect rolls with cute names; the star here is the fish, minimally adorned and pristine. (P.R., 9/98) 776 Arguello (at Cabrillo), S.F. 387-8882. Japanese, D, €.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Singapore Malaysian Restaurant eschews decor for cheap, tasty plates of Straits Chinese cooking, where you'll find flavors ranging from Indian to Dutch colonial to Thai. Seafood predominates in curries, soups, grills, and plenty of rice and noodle dishes. (S.R., 4/97) 836 Clement (at Seventh Ave.), S.F. 750-9518. Malaysian, L/D, €, MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Tawan's Thai Food It's tiny, it's cute, the prices are reasonable, and the food is tasty. Tom yum is right up there in the gold-star soup pantheon, and the silver noodle salad, skewered tofu in red curry, and eggplant with onions, chilies, and basil are all worth walking the length of Geary barefoot for. (S.R., 8/97) 4403 Geary (at Eighth Ave.), S.F. 751-5175. Thai, L/D, \$, AE/DC/MC/V.

famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Grif-fith), S.F. 822-8119. Café, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.

Yogurt Expressions The real stars here are the homemade pastries. The more health-conscious can choose from several smoothies and protein drinks. Pizza, sandwiches, and breakfast round out the menu. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 642-9260. Café, B/L/D, \$.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

A La Carte features Nathan and Katherine Cheng's notion of home-cooked meals, ranging from such Creole-inspired fare as chicken and andouille sausage gumbo to macaroni and cheese. Great side dishes and desserts, reasonable prices, and personalized service. (D.R., 1/99) 1453 Dwight (at Sacramento), Berk. (510) 548-2322. Creole, D, \$, MC/V. Bathroom not wheelchair accessible.

Anna's is the rare place where the fare serves the higher purpose of fostering community. Almost half the menu is dedicated to colorful and tasty salads, and any minor pitfalls are transcended by virtue of owner-singer Anna de Leon's homemade soups and the eclectic selection of desserts. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is re-

frigerated overnight, and the curries benefit from obvious loving care. The daily offerings include one lamb, one chicken, and two vegetarian curries, as well as one tandoori specialty. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere:

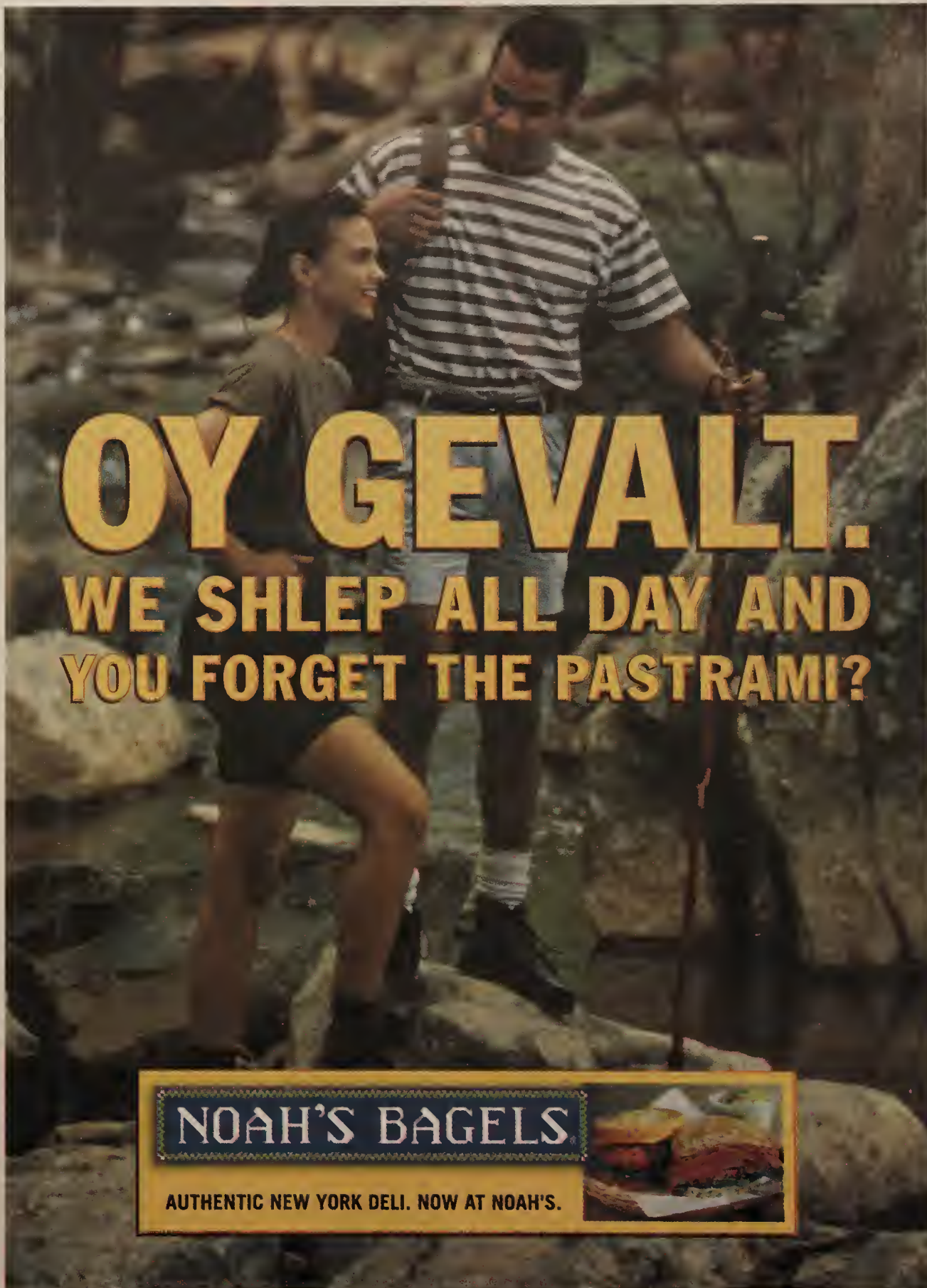
live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, \$.

Café de la Paz Specialties include African-Brazilian "xim xim" curries, Venezuelan corn pancakes, garnachas de pollo, arepas, fried plantain, jalapeño cornbread, Ecuadoran stuffed potato cakes, grilled prawns, delicious black beans, and heavenly blackened seacakes served with orange-

onion yogurt. (D.R., 10/98) 1600 Shattuck (at Cedar), Berk. (510) 843-0662. Latin American, BR/L/D, \$, AE/MC/V.

Café La Peña nurtures the spirit as much as it pleases the palate. Such hearty main dishes as Chilean lamb stew and paella reflect the kitchen's generosity more than its creativity with spices. (D.R., 6/98) 3105 Shattuck (near Prince), Berk. (510) 849-4846. Latin American, D, \$, DC/MC/V.


Continued on page 52



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Café Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, c.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, S, DISC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, S, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation: downstairs in the subdued restaurant, a four-course prix-fixe dinner is offered; upstairs, in the boisterous café, a more casual menu is served à la carte. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, S, S, restaurant, (510) 548-5525, S, S, California, AE/DC/DISC/MC/V.

Christopher's Café on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, S, S, AE/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. Big, thick quesadillas on chipotle tortillas, a peerless chile relleno, and exceptional fresh tomato and tomatillo salsas stand out on a menu of burritos, enchiladas, tacos, and tortilla soup. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, S, AE/MC/V.

Clay Pot Seafood House specialties include steaming clay pots full of fascinating broths and such ingredients as meat balls, Chinese sausage, and whole fish. But just about anything on the menu with "garlic," "Shanghai," or "braised" in the name is sure to float your boat. (D.R., 2/99) 809 San Pablo (near Solano), Albany. (510) 559-8976. Chinese, L/D, S, DISC/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, S, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c, S, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available week-nights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, S, AE/DC/MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, S, MC/V.

Mazzini's is a sophisticated, reasonably priced winning combination — stylish, airy decor; smart, snappy service; and dinner dishes ranging from individual pizzas, rustic pasta, and sublime risotto to special wood oven-cooked fish, lamb, pork, and beef specialties. (D.R., 12/98) 2826 Tele-

graph (near Oregon), Berk. (510) 848-5599. Italian, L/D, S, S, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizamana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shiroyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, S, AE/MC/V.

La Note Unique egg dishes and pancakes, big luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. We found it nearly impossible to find fault with either the ratatouille with spicy merguez lamb sausage or the bow-tie noodles topped with grilled chicken breast strips. (D.R., 2/98) 2337 Shattuck (at Durant), Berk. (510) 843-1535. Country French, B/BR/L, S, S, AE/MC/V. Rest rooms not wheelchair accessible.

Odyssea Caffè and Bistro Don't miss the legendary polenta fries, which come piping hot, dusted with Parmesan, and stacked like Lincoln Logs around a bowl of tomato-herb dipping sauce. (D.R., 7/97) 1849 Shattuck (at Hearst), Berk. (510) 849-1319. Mediterranean, B/BR/L/D, S, MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, c, no credit cards.

Santa Fe Bar and Grill Entrées include grilled stuffed chicken with butternut squash risotto and seared sea bass, and any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, S, S, AE/DC/MC/V.

VIK's Chaat Corner If you want a cheap and fantastic Indian lunch or dinner, brave the line at the back of VIK Distributors and treat yourself to a great deal. For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (D.R., 12/96) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, c, AE/DC/DISC/MC/V.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, c, S, AE/DC/DISC/MC/V.

Your Place If all they offered here was pad kra-prow — stir-fried chicken with basil and chili — Your Place would still be our place forever. Venture away from typical Thai menu items toward neu yang num, laab gai, blackboard specials, and at lunch, the "boat noodles" soups. (D.R., 4/98) 1267-71 University (at Bonar), Berk. (510) 548-9781. Thai, L/D, S, AE/DC/DISC/MC/V. Not wheelchair accessible.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, S, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, S, AE/DC/MC/V.

Ann's Cafe is the best eat-yourself-silly place in the galaxy. Before you even order, you get a bowl of soup, a whole plateful of potatoes, and some two-sided griddle toast with cheese. (D.L., 4/94) 3401 Fruitvale (at Interstate 580), Oakl. (510) 531-9861. American, B/L, c.

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-

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crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Autumn Moon Cafe Enter this happy, happening spot near Lake Merritt and you'll feel like you've been welcomed into a big, friendly dinner party. The menu includes baked polenta and grilled lamb chops, and for breakfast, taco scramble and blintzes. (S.R., 11/97) 3909 Grand (at Sunny Slope), Oakl. (510) 595-3200. California, B/BR/L/D, \$, MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Gerardo's Mexican Restaurant offers all the expected taquería fare plus breakfast and dinner platters — huevos rancheros, fajitas, camarones a la plancha, pescado dorado. But a main reason to visit this humble storefront is to pick up a dozen of Maria's wonderfully down-home chicken or pork tamales. (D.R., 3/99) 3811 MacArthur (near 35th Ave.), Oakl. (510) 531-5255. Mexican, B/L/D, €, \$.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €.

La Mexicana has a 40-year tradition of stuffing its customers with delicious, simply prepared staples (enchiladas, tacos, tamales, chile rellenos, menudo) and specials (carnitas, chicken mole), all served in generous portions at moderate prices. (D.R., 1/97) 3930 E. 14th St., Oakl. (510) 533-8818. Mexican, L/D, €, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "thaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Oakland Grill remains a cornerstone of Oakland's produce district, offering breakfasts, lunches, and dinners that fall somewhere between hearty blue-collar staples (steaks, pork chops, burgers) and middlebrow gourmet fare (blackened fish, pasta primavera, crepes). (D.R., 6/98) 301 Franklin (at Third St.), Oakl. (510) 835-1176. American, B/BR/L/D, \$-\$\$, AE/DC/DISC/MC/V.

Organic Café and Macrobiotic Grocery This down-home animal flesh-free zone proves that lentils, pinto beans, garbanzos, and greens have plenty of flavor, as well as nutrition, when they're prepared with loving care by the Organic Café's rotating crew of cooks. (D.R., 11/98) 1050 40th St. (at Adeline), Oakl. (510) 653-6510. Rest room not wheelchair accessible. Vegetarian, BR/L/D, \$, AE/DISC/MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, €.

Il Porcellino When faced with a menu like Il Porcellino's, which taunts the hungry diner with pumpkin and ricotta manicotti, swordfish and shrimp ravioli, polenta with meatballs, and leg of lamb filled with ricotta and mint, any concern for health benefits should take a backseat to hedonism. (D.R., 6/97) 6111 LaSalle (at Moraga), Oakl. (510) 339-2149. Italian, L/D, \$, AE/DC/DISC/MC/V.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Rockridge Café offers at least three good reasons not to eat hamburgers: bountiful breakfasts, a savory meat loaf special, and hearty, unpretentious Acadian cassoulet. But the archetypal hand-crafted burgers, wide-cut fries, and creamy, straw-clogging milkshakes remain the cornerstones of the menu. (D.R., 12/98) 5492 College (at Forest), Oakl. (510) 653-1567. American, B/L/D, \$, MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Tijuana serves big round bowls and plates teeming with shrimp, crab, octopus, and fish — in cocktails, salads, and soups. The place is usually packed and loud, but friendly servers, good salsa, and Mexican beer at \$2.50 a pop more than compensate for the noise. (D.R., 3/98) 1308 International Blvd. (at 13th Ave.), Oakl. (510) 532-5575. Mexican, L/D, \$, MC/V. Not wheelchair accessible.

Tropix After a hunk of warm cornbread slathered in mango chutney, dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp papaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (S.R., 5/98) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's mustard glazed" baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabella mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, €, DC/V/MC. ❖



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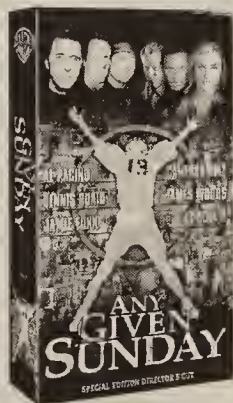
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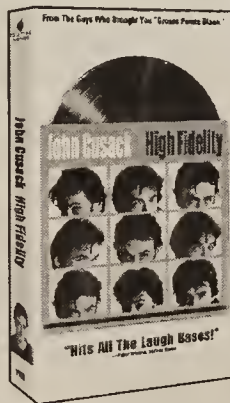
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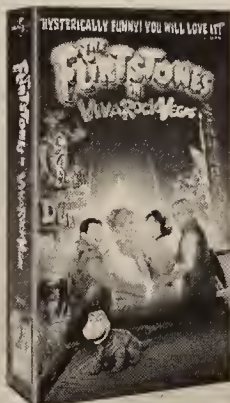
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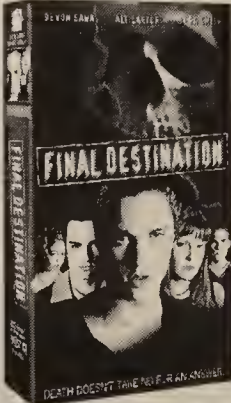
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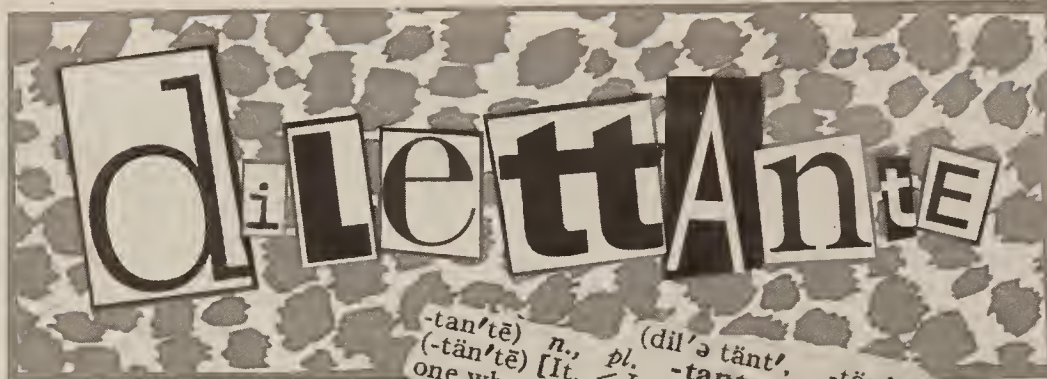
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the mix

1. Local rockers Slender in Kiss makeup and Catholic schoolgirl uniforms at the Crosstops' record-release party at Slim's
2. Radiobead, *Kid A*
3. Point Blank's photography slide show, DeLuxe Paints parking lot
4. Peter Plate describing Treat Street at Litstock
5. Sunbathing naked on a North Beach roof



by Summer Burkes

-tan'tē *n.*, *pl.* *(dil'ə tānt', -tāntēs', -tānt'ē, -tānt'ē)* [It. < L. *delectare*, to delight] *one who dabbles in art, literature, etc.*
adj. — *dil'et-tant'ish* *adj.* — *dil'et-tant'ish*

The Lexus nexus

Thursday night, at a fancy party called **From Degas to Dot-Com** at Yerba Buena Center for the Arts, the rich people and the artsy people — the proportion is roughly 50-50 — eye each other amiably and curiously. The event, cosponsored by **Salon.com** and Lexus, promises a real-time, invite-only roundtable on “the fusion of arts, entertainment, and technology.”

After the hour-long prelecture reception, in which there's a Lexus not very inconspicuously parked in the center of the forum, invitees are exhorted to put down their gourmet nosh and free booze and get herded into the darkened and huge theater, where seven high-backed comfy chairs sit under spotlights. As guests move to their seats and quiet down, one cell phone rings. A wave of sanctimonious disdain washes over the crowd, and a few people hiss — but many also reach for their own phones because they've forgotten to turn theirs off, too. For some reason, this is funny.

Salon.com founder and editor in chief **David Talbot** welcomes the audience, explaining the origin of his e-rag's name: in France, back in the day, servants used to pen and distribute bulletins that reported gossip from all the rich houses. Information came in two columns: verified and unverified. Salon.com, he says, endeavors to continue that tradition of trying to make sense of what's going on in the world without having to resort to mainstream, big-money news vehicles. And tonight's “salon” asks some rich and famous and smart people — not their servants, what they would be more interesting — what they think of things.

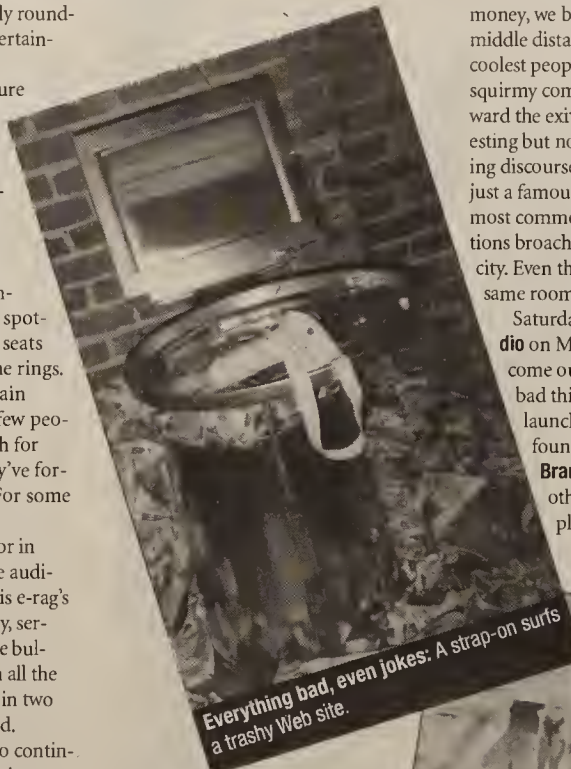
Moderator **Ben Stein** opens the show with a few well-chosen jokes, and then the panelists — **Tracey Ullman**, **Roger Ebert**, **Leaving Las Vegas** director **Mike Figgis**, cyberguru **Brenda Laurel**, Talking Heads guitarist **Jerry Harrison**, and god-among-men **Stan Lee** (cocreator of *Spiderman* and *X-Men* and other holy comics) — file out and take their seats. Stein's first question — “Would you rather have a dog or a computer in your home?” — is silly but sets the tone for tonight's theme: keeping check on the Internet's near ubiquity.

Considering the panel, the quotable quotes are numerous. Stan Lee on the Internet: “It's an all-consuming monster that's gobbling up every form of entertainment and communication.” Roger Ebert on why porn is the only thing that makes money on the Net: “Because men have proven for two million

the criminals it supposedly decries. Cyberinteraction, oversensitive political correctness, omnipresent multi-megamedia, and ubiquitous litigation are raising a society of sissies. And no matter what happens, the human race will survive, so everyone should just calm down.

When Ebert starts to talk about money, we begin to gaze off into the middle distance. “The smartest and coolest people are being quiet,” my squirmy companion says, pointing toward the exit. Indeed, the salon is interesting but not so much a groundbreaking discourse about art and the Web as just a famous-people version of the most common and constant conversations broached and overheard in the city. Even though it means leaving the same room Stan Lee's in, we slink out.

Saturday night at the **Artrock Studio** on Mission Street, bad people come out in droves to see and do bad things at **EverythingBad.com's** launch party. The Web site, founded by San Franciscan **Brandon Arnovick** (who, among other questionable hobbies, plays guitar in **JoJo**), peddles



years that they'll pay lots of money for bad sex.” Mike Figgis on the same thing: “It's like the world's locked bathroom door.” Lee on art and the Web and the public: “There has never been a form of media ... where the user can interact with the producer of art instantaneously.”

Several pertinent topics are raised and shot down and debated and dismissed: The modern world is overwhelming enough, and the WWW might do well to be simpler, but it's also a wonderfully socialistic “information leveller.” Violent video games are exercises of power for little boys who have less and less contact with the outside world. Television news has the nerve to blame Columbine on those same video games after making celebrities out of

all things related to the holy trinity: sex, drugs, and rock and roll. Whip-its and Flesh-lights and porn flicks, oh my.

Just inside the entrance to the studio, a majestic two story-high black wall punctured from top to bottom with pinpoints of fiber-optic light glows and changes color like a chameleon and the desert sky. Rockers, poppers, and Beautiful People finger stoner finger food like

potato chips and M&Ms and Twinkies (hey, the site has no venture capitalists) as glam, heavy metal, hair metal, stoner metal, and other devil's music blares from the speakers. Two jewelry-store glass-top cases — one for guys and one for girls, and depending on which way one swings — display a staggering array of sexual aids and fake body parts, mechanized and unmechanized, big and super big, creepily realistic and comically unrealistic. Elegant glass-and-wood cabinets against the walls flaunt rows of glass pipes and bongos as if they were rare and precious antique snuff bottles or Fabergé eggs.

Against a red-lit brick wall, a monitor glows X-cathode rays as a mousy secretary gets caught giving mouth-to-crotch resuscitation to the copy guy and gets roundly punished by her ugly, ugly boss. One partygoer, in the throes of a conversation, gets in the way and fails to notice. “People who stand in front of porn monitors at parties are so rude,” a tall and beautiful girl shouts, teasing him. Near a table covered with porn mags, another hide-clad vixen flogs a bespectacled, collar-shirted square, who blushes and fends off his friends' verbal abuse even as he welcomes the physical. Back-dropped by the magical wall of light, flawless fire diva **Cherry Bomb** contorts and juggles and balances and swings pots of fire, the flames threatening to lick her red gypsy-fied costume and reflecting in her heavily made-up eyes.

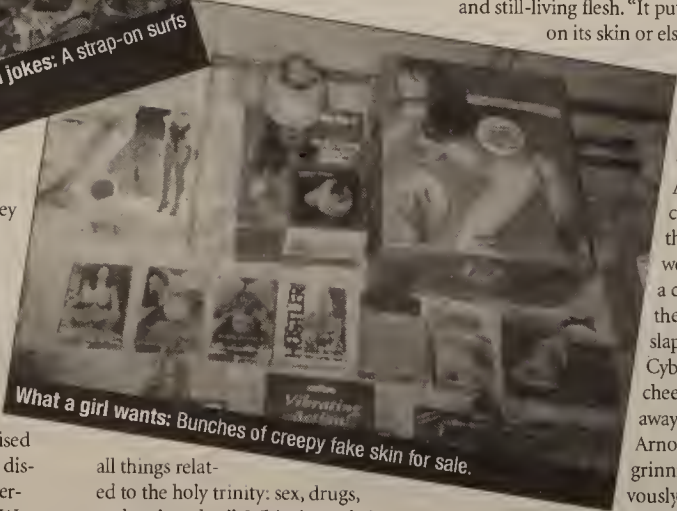
In the back room, Web site employees and friends of employees serve drinks at a makeshift bar and admire the rock art on the walls. Two coffins placed lid to lid in the center of the room gape open to display inflatable dolls and sexual aids endorsed by (and modeled after) porn stars like Jeremy Penn and Brad Stone. “Now that's a trip to the hospital,” one reveler says, swinging a Tom Chase around like a baseball bat.

As a woman in black leather carries a tray laden with matches and condoms around the coffins, a few partygoers remove a “Male Firm Cock And Tight Anus” from its packaging for further inspection. Everyone agrees that the too-realistic Cyberskin is creepy creepy — it feels like recently severed and still-living flesh. “It puts the lotion on its skin or else it gets the

hose again,” Hospital Guy says in his best Jame Gumb voice. Another man comes up to the coffin, wordlessly puts a condom on the Firm Cock, slaps a jiggling Cyberskin butt cheek, and goes away. Just then, Arnovick sidles up, grinning mischievously, and hands out some party favors.

We get a pack of “Disgustingly Dirty Playing Cards,” and they turn out to be a well-named item of merchandise, indeed. Are they pornographic? Yes. Are they for sale on the Internet? Yes. Do they contribute to the delinquency of minors? Very probably.

But is it art? ♦



age

cover
story

Dancing in the Dark

With two decades of music video dominance backing them up, Lars von Trier and Björk redefine the musical — and ignite a critical riot.
By Johnny Ray Huston

Though they probably weren't in the same room when they agreed to work together on *Dancer in the Dark*, it's amusing to visualize Björk and Lars von Trier's first meeting. They had to know from the get-go that they'd signed a contract for a Scandinavian art version of Billie Jean King's battle with Bobby Riggs — a hype-powered battle of the sexes. In the near court: the Icelandic diva, who never met a mixer she didn't like, a photo shoot she couldn't hyperstylize, and most important, a music video concept that wasn't (to use MTV Video Music Awards terminology) "breakthrough." In the far court: the Danish director who, after creating monstrosities of European, filmic, and Euro-filmic history, refuted them with a notorious video manifesto — only to break the rules of his prankish manifesto as it grew into a movement. The von Trier-versus-Björk matchup aims to become a tsunami, but as the wave breaks, will it actually change the way we look at music, video, and film or merely trickle toward Internet Movie Database oblivion?

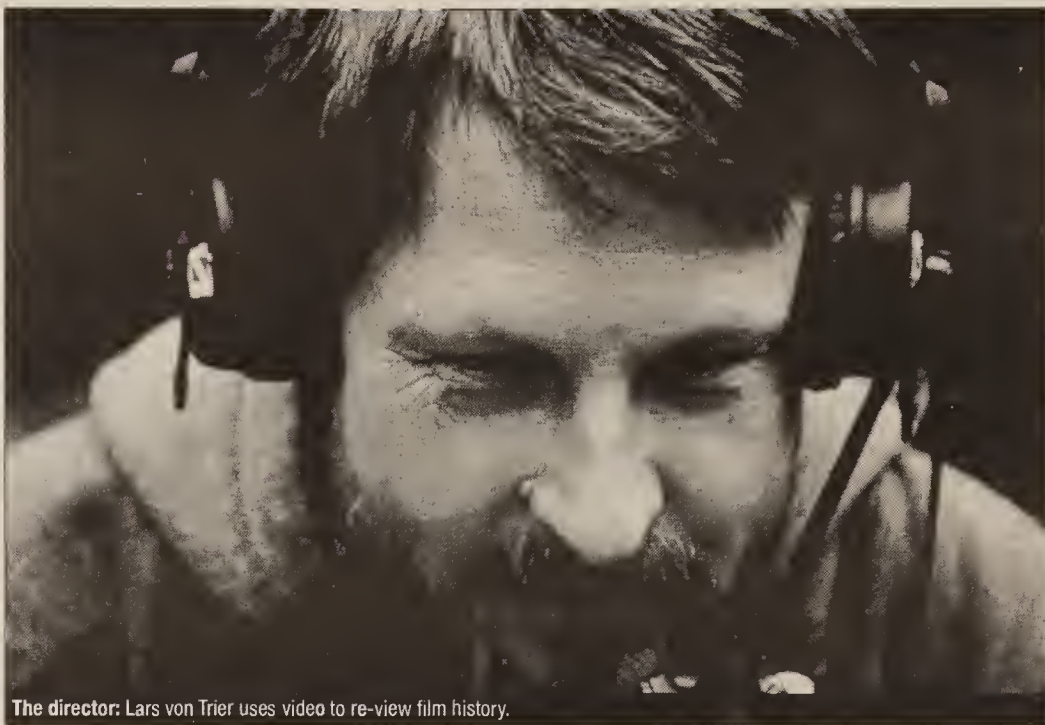
Von Trier is a pro when it comes to conflict, and his *Dancer* was built to provoke international media Cannes-controversy with its very first screening. Not only does the movie power itself with the Björk-von Trier clash/collaboration, *Dancer in the Dark* also reconfigures MTV into something strangely von Trier's own: MVT, as in Music Video Trier (von Trier himself added the "von" to his name). The initials don't stand for Musical von Trapp here; the reviews that highlight *Dancer's* referencing of *The Sound of Music* miss the point. *Dancer* isn't a classic Hollywood musical; it's a melodrama shot mock-"reality TV" and decorated with video music sequences. In other words, it's von Trier redefining the musical as well as creating another incitement for critical riots. As

film publications lament or trumpet the passing of celluloid art and the onset of digital visuals, von Trier — who has worked with each, sometimes simultaneously — turns their whining copy into his own publicity. Unlike entrenched cinephiles and establishment critics, he realizes that video has killed, or — more accurately — remodeled, the film star. And at the center of his latest Barnum-like spectacle, targeted by the gaze of 100 Sony cameras, is a music video icon: Björk.

Film critics don't respect music video, however, and, when talking about *Dancer*, have generally ignored Björk's music video background — as well as the massive influence music videos and TV commercials have had on the feature film. For the past seven years Björk has pushed the medium. Her first solo clip, 1993's superb "Human Behavior," was made by France's Michel Gondry, who pioneered a technique known as the "frozen moment" or "virtual dolly." Gondry's time- and space-altering method, explained by Maria Demopolous in a recent *Film Comment*, freezes or suspends some figures within a shot as other figures accelerate or slow down and the camera continues to move. "Human Behavior" — a hyper-saturated Grimm fairy-tale scenario used the virtual dolly a half decade before *The Matrix's* bullet ballet. Gondry, Björk's most frequent video collaborator, further honed the innovation in the 1998 clip for "Bachelorette," in which Björk was cast as an author whose famous autobiography — a book that writes itself — begins to control her fate. Aided by a Chinese-box-on-wheels set, Gondry's technique conjured doom-laden dramatic momentum.

Björk's best-known music video, equally relevant to *Dancer*, might be 1995's "It's Oh So Quiet." The clip was directed by Spike Jonze, who went on to charm critics as a feature filmmaker

The star: Björk (shown here on the cover of her video collection *Volumen*) has made a series of breakthrough videos.



The director: Lars von Trier uses video to re-view film history.

with last year's *Beim John Malkovich*. "It's Oh So Quiet"'s letterbox format is a clue that Jonze is paying homage to film — from a video perspective (a tactic continued in a Fellini parody Nike ad by Jonze that has run throughout the Olympics). The seaside gas station song-and-dance scenario, complete with aerial shots of twirling multicolored umbrellas, directly quotes from Jacques Demy's recently revived early- to mid-'60s musicals *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort*. But Jonze doesn't merely mimic or copy these films; he provides a cartoonish update of Demy (who, likewise, self-consciously updated classic MGM musicals). Björk walks from slo-mo dreaminess in "It's Oh So Quiet"'s near-silent

verses into a kick-boxing kineticism for the horn-blasting chorus. As she rises skyward at the finale, she's more than ready for her faux-cinematic close-up. It's surprising that it took so long for a

moviemaker to provide a "real" one. That moviemaker — von Trier — has no shortage of film historical knowledge; what he does with it, and what he does with music, are the real points of contention. Before *Breaking the Waves* and the onset of Dogma, von Trier's own best-known work was probably 1991's *Zentropa*. Opening with Max von Sydow's voice attempting to hypnotize "you" the viewer (as "you" the viewer stare at train tracks dissolving into blackness), *Zentropa* is most certainly a "film," in the self-conscious sense of the word. A train ride into Europe's legacy, it's also a vindictive expressionist show-off's parade of stylistic devices: characters talk to projections of other characters, color violently invades black and white, and Eddie Constantine (star of Godard's dystopian vision of France, 1963's *Alphaville*) makes a mocking cameo appearance. Right down to the blood on the tracks, *Dancer in the Dark* can be viewed as the video inverse of

Zentropa's filmic narrative, in which a good-guy American protagonist in postwar Germany unwittingly becomes a Nazi saboteur.

By the time von Trier hit America's shores with 1996's wholly English-language *Breaking the Waves*, his production company was named Zentropa — a signal that his methods had changed but his dramatic intent had not. Von Trier immediately made it clear that *Waves* would be an inquisition: the opening scene of stern religious elders questioning bright-eyed, faithful Bess (Emily Watson) does everything but beg you to liken it to 1928's *The Passion of Joan of Arc*, directed by von Trier's enshrined countryman Carl Theodor Dreyer. This tactic aims to

scripted a Selma who makes Stella Dallas seem selfish, and the casting of Björk is as loaded with real-life referencing as Sirk's use of troubled mom Lana Turner in the mother of all melodramas, 1956's *Imitation of Life*. Björk has said that von Trier offered her the role partly because of a 1996 incident in which she attacked a reporter who tried to interview her then 10-year-old son, Sindri.

To von Trier detractors, such a tidbit is mere trainspotting, and the type von Trier prefers — trainspotting that doubles as advertising. The fact that Björk's a pop star is the final affront to them, as if she lacks some sacred clue about mediated performance that only "professional" film actors possess.

(Creativity? Integrity? Modesty? Give me a break.) Unsurprisingly, *Dancer's* production yielded promotional Björk-versus-von Trier gossip: Did she leave the set for

days in anger? Did she eat part of her costume in protest? But the movie itself uses the Björk-versus-von Trier battle to its advantage. He represents sight. She — playing a woman going blind who loves musicals — represents sound. This conflict is manifest down to tiny details of the process. Björk composed or cocomposed *Dancer's* score, and she brought in Icelandic poet Sjon Sigurdsson, a frequent collaborator, to alter von Trier's lyrics. In a gesture of pop-star will to *selmasongs*, *Dancer's* soundtrack, titled *Selmasongs*, has been released under Björk's name. There's a reason: she's rewritten and remixed most of the movie's songs.

Execution of song

The phrases "pop star" and "will to power" evoke another more famous music video icon: Madonna. While Madonna's less-than-stellar film work has been documented, *Evita* deserves another disdainful look in this context, because it's her most overt attempt at the feat Björk has performed success-

connect *Waves's* use of digital video with silent-era cinema, and in Watson, von Trier finds his first wanna-be Falconetti (the actor who played Joan's iconic saint — imitated by Sinéad O'Connor in the music vid for "Nothing Compares 2 U"). *Waves's* painterly intertitles also invoke silent film, yet they feature von Trier's initial flirtation with pop music; his soundtrack employs '70s Elton John to pay tribute to Bess, presaging John's own Princess Diana cash-in by a year.

Though *Dancer in the Dark* is the third movie in a trilogy begun with *Breaking the Waves* — the second was 1998's *The Idiots* — that hasn't staved off attacks that von Trier is plagiarizing himself. In fact, while *Dancer*, like *Waves*, is indebted to Dreyer (this time Catherine Deneuve and Siobhan Fallon play Artaud to Björk's Falconetti), it hopes to contemporize — and restore the commercial power of — classic melodrama, a genre ruled by one immigrant Hollywood director in particular: Douglas Sirk. Von Trier has

Milling about

Life is short and art is long, but Mill Valley Film Festival audiences are consolingly easy. After several years of hearing visiting filmmakers express grateful wonder at how pleasant this film festival is compared with all the hurly-burly others, I've decided their rapture is only somewhat owing to the (a) postcard prettiness, (b) very nice restaurants, (c) so-laid-back-you-can't-possibly-afford-to-live-there atmosphere, and (d) unpretentious schmoozing on tap in its Marin County environs. No, the biggie here is something lovely that dare not speak its name: a well-dressed, nonindustry ticket base that politely swallows even your direct-to-Blockbuster dud and finds nice things to say in the post-screening Q&A.

Really, there's something to be said for premiering a feature before viewers who won't walk out en masse once they've diagnosed its commercial viability (Sundance), spring wonky questions right after the screening (S.F. International), or have every itchy digit poised to press the P.C. alarm (S.F.'s Lesbian and Gay). By contrast, Mill Valley audiences are ever freshly showered and as appreciative as parents perusing Junior's magnum opus. If you're a filmmaker, your bubble is unlikely to be burst here. Reality, for good or ill, comes later.

Such barking dogs as *Burn Hollywood Burn* (the "satire" that left Joe Eszterhas banished to literature) or *The Theory of Flight* (real-life cuddle bunnies Helena Bonham Carter and Kenneth Branagh do *Love Story* plus extra-value alcoholism and cerebral palsy!) doubtless never again experienced the warm fuzziness — or at least discreetly clamped lips — they enjoyed as M.V. gala presentations. Ditto countless never-heard-from-again vanity projects, indie-urghlies, and curios such as the one directed by Jerry Garcia's widow (which wasn't half bad, actually).

Which is not to say this year's lineup will be filled with similar orphans-to-be. In fact, the big titles look pretty foolproof: David Mamet's already lauded comedy *State and Main*; Danny Glover and Angela Bassett in the Athol Fugard adaptation *Boesman and Lena*; and Willem Dafoe as a delusional plasmaholic in the *Gods and Monsters*-esque *Shadow of the Vampire*.

Then there are in-person tributes to screen bombshell turned character thesp Carroll Baker (*Baby Doll*, *Ironweed*) and latter-day upscale blond Joan Allen (*Nixon*, *Pleasantville*). Plus three, count 'em, three spanking-new video features from veteran local iconoclast Rob Nilsson; two dramas starring Vanessa Redgrave (both so-so, we hear, but who cares?); yet another Robert Mugge ethnomusical extravaganza (*Rhythm 'N' Bayous: A Roadmap to Louisiana Music*); and the definitively larger-than-life *WADD: The Life and Times of John C. Holmes*. (Just like the late porn star himself, it's overlong, but hoo boy, can you possibly look away?)

Beyond the champagne galas, celebrity glamour, and '70s spunk stains, however, there are worthy, albeit humbler, nuggets to be found. Coming soon to a theater near you — but why wait until then? — are some of the year's likely best movies: Doris Dorrie's new Germans-go-Buddhist comedy, *Enlightenment Guaranteed*; ex-model Marc Singer's dark-horse Sundance hit *Dark Days*, a you-are-there look at homeless squatters in NYC Amtrak tunnels; and *George Washington*, a reportedly great indie drama set among African American teens in rural North Carolina. Plus latest efforts from twee Aussie Paul Cox (*Innocence*), 7-UPper Michael Apted (*Me and Isaac Newton*), and elusive enfant terrible Jon Jost (*Muri Romani*).

That's just the tip of the programmatic iceberg, but here are a few personal picks (day and time listed only when it's a one-shot event; for a complete list of dates and times, see First Runs, in Film listings):

A Tribute to Dick Cavett (Fri/6, 8 p.m.) Charlie Rose, eat his shorts. *Now*.

The Charcoal People/Butterfly Two documentaries about two rainforests vanishing in two hemispheres, each screening twice.

Full Blossom (Sat/7, noon) Portrait of Roberts Blossom, the totemic actor famous for *Home Alone* but infamous for his '74 cannibal in *Deranged*. He'll be here in person. Gulp.

The Hi De Ho Show (Sat/7, 9:45 p.m.) Fabled music-clip collector John Goddard digs some goodies from his archives, no doubt including some rock, some jazz, some blues, some punk, and a whole lotta kitsch.

Grateful Dawg You were expecting a Mill Valley Film Festival sans some Jerryfication? This doc charts the late Is God's collaborations with mandolin whiz David Grisman.

Complicated Women (Sat/7, 2:30 p.m.) Everything you ever wanted to know about Norma Shearer — plus some Swedish babe named Garbo — is revealed as *Chron* critic Mick LaSalle tips clip-show hat to Hollywood's naughty pre-code ladies.

Superstarlet A.D. Big-haired Amazonian lingerie gangs with machine guns and psychotronic vocabularies stalk the postapocalyptic wasteland. Yes, it's S.F. after the last dot-com bail out.

Dennis Harvey

fully with *Dancer*: leaping from music video to the actorly realm of the movie musical. (*Truth or Dare* fits in the concert-film subgenre; Madonna stars as herself.) Like *Dancer in the Dark*, *Evita* gives a pop treatment to the tragic trajectory of opera: it's a popera; it doesn't adhere to the comic happiness usually associated with musicals. And like Demy's bittersweet popera *Umbrellas of Cherbourg*, it's entirely sung. Madonna's chosen music video collaborators, such as *Fight Club*er David Fincher ("Express Yourself"), have aided her in prodigiously pillaging art,

dance, fashion, filmic, and photographic history — all at the service of Madonna's image and music. But in *Evita*, Madonna subjected herself to the old-guard Hollywood (and older showbiz) system. Singing Andrew Lloyd-Webber and Tim Rice's songs, she was directed by Alan Parker.

The result was musty, not must-see. Music video has a role in the musical genre's declining popularity; its short form usually renders the transition from speech into song — a transition scorned by cynical and misguidedly

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Dancer

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"realist" contemporary sensibilities — obsolete. *Evita's* relentlessly tuneful score has an unspoken pact with this shift, but Parker's direction lacked music video dynamism. Instead of acting, Madonna offered an irony-free extended lip-synch pantomime routine. Sustained longer than two hours, the fascist undercurrents of her image-mongering became overt and outré; though Parker and Madonna both bought into a sympathetic portrayal of Eva Perón, even most ticket holders didn't "buy" *Evita*. The film's wedding of director and music video star was a hollow ritual: Parker celebrated Madonna's/Eva's narcissism; Madonna shared his condescension toward audiences.

Dancer responds differently to music video's hijack of the musical. Rejecting *Evita's* nonstop poperatic structure, von Trier also sidesteps having characters "actually" burst into song. Yet he strives for the musical genre's ability to extend and amplify emotion: *Dancer's* music-on-video sequences largely occur in Czech-immigrant Selma's imagination; they function as a primarily mental, not physical, escape from the early-'60s America that surrounds her. Dennis Potter applied a similar treatment to depression-era immigrant experience in *Pennies from Heaven*, but his dreamers, often musicians, hoped to make their fantasies a future reality. Selma uses fantasy to deny oppression and trauma — an ambiguous survival tactic.

Von Trier visualizes Selma's fantasies via 100 video cameras. This "innovation" — the director's latest perverse, gimmicky take on digital technology — exaggerates the already outrageous ratio between overall footage and final, edited footage (1,000:1 has been cited by Demopolous) found in current commercials. It also, obviously, offers a wealth of perspectives. Von Trier has claimed that the 100-camera method is a way of speeding up

process, capable of reducing a two-week shoot to two days. But *Dancer's* 100-camera sequences differ considerably from music video and commercial practice in terms of editing: the edits don't just lag behind the two-frame, twelfth-of-a-second pace of ads; they're usually slower than the score's rhythms. Von Trier's 100 cameras are just the latest move in the dance between features and music videos — a marathon dance held at the commercial school of mutual exploitation and admiration.

During MTV's first decade, music videos equipped with low budgets often cannibalized the narratives and genres of feature-length works. But on the other side of the equation, a number of renowned film directors also crossed over to MTV. The 1985 video for Bruce Springsteen's "Dancing in the Dark," unleashing Courteney Cox on the public as the fan brought onstage by Springsteen, was directed by Brian De Palma; the pairing served to highlight Springsteen's lyrical reliance on cinema — as in the *Badlands* of Terrence Malick. And John Landis, with the clip for Michael Jackson's "Thriller" — in which Jackson's use of white teen horror aided his invasion of racist MTV programming — was the first of three directors to add to the many faces of Michael: Martin Scorsese helmed the infamous video for "Bad" with a violent coda that re-framed *Singin' in the Rain*, and Spike Lee made two clips for "They Don't Care about Us."

As for transitions from music video to feature-length film, during the '80s they tended to have less impact. Mary Lambert's potent clips for "Borderline" and "Like a Prayer" contributed to Madonna's megastardom, but Lambert's first feature, *Siesta* (deservedly), sunk like a rock, burying her film career in *Pet Sematary II* terrain. Duran Duran director Russell Mulcahy made a televised splash with the adventure scenario of "Hungry like a Wolf" and the Burroughs borrowings of "Wild Boys," but his Denzel vehicle *Ricochet*

— praised by Armond White, the only U.S. film critic who consistently sounds off on music videos — only briefly nicked Clarence Thomas-era prejudices. Julian Temple's movement between music vid (Janet Jackson's "When I Think of You" and "Alright") and filmic musical (*Absolute Beginners*, *Earth Girls Are Easy*) was more of a seesaw routine.

The early-'90s saw music video undergo considerable changes in style and form; narrative took a backseat, as directors accelerated edits and ruthlessly stole from and recontextualized experimental film and photography. Mark Romanek's clip for Nine Inch Nails' "Closer" mimicked Joel-Peter Witkin's photography on TVs across the nation without crediting Witkin; the photographer was not pleased. More egregious was Samuel Bayer's video for the Smashing Pumpkins' "Bullet with Butterfly Wings," which employed Sebastiao Salgado's photos of Brazilian mine workers to illustrate Billy Corgan's self-pitying white rock star "rage." The '80s mode of pop icon, reliant on music video versions of retro movie glamour, gave way to gangsta bravado (epitomized by Dr. Dre's self-directed "Ain't Nuthin' but a G Thang") and alterna-angst. Madonna's vids began to seem trapped in an oxygen-free cultural chamber. Was "Bad Girl," reprising *Looking for Mr. Goodbar's* antifeminist morality with Christopher Walken as the murderer, supposed to be funny?

The decade offered fewer high-profile examples of feature film directors dabbling in music video. Paul Thomas Anderson's forays into videodrom — the Beatles cover "Across the Universe"; "Fast As You Can" — for equally obnoxious girlfriend Fiona Apple were an exception, along with Joel "8mm" Schumacher's pervy surveillance of teens in the Smashing Pumpkins' "The End Is the Beginning Is the End." After attaining notoriety with *Bad Lieutenant* in 1992, Abel Ferrara found himself

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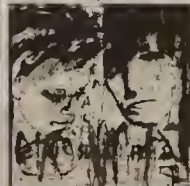
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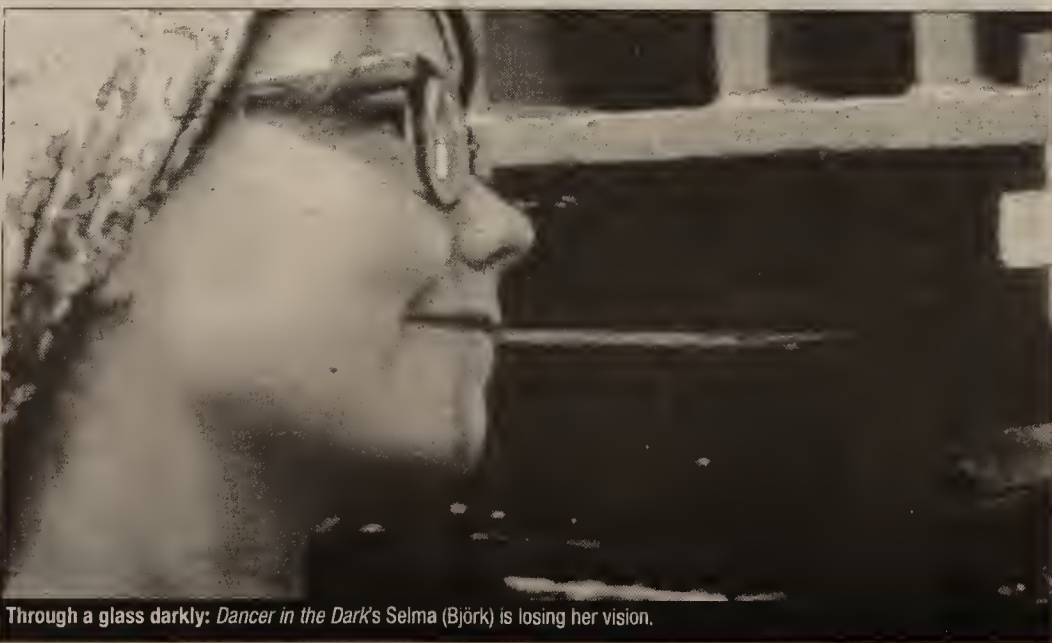
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Through a glass darkly: *Dancer in the Dark's* Selma (Björk) is losing her vision.

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reduced to directing a Ben Folds Five clip in 1999. Between 1992's *Crush* and this year's *Jesus' Son*, Alison Maclean paid the bills by directing squeaky and clean Natalie Imbruglia. A more complicated directorial irony: Todd Haynes began the decade with a clip for Sonic Youth's post-Superstar Karen Carpenter elegy "Tunic" and ended the decade lamenting the growing tyranny of MTV's visual language while promoting his glam rock film *Velvet Goldmine*.

Still, links between indie film and indie music aesthetics — glibly surveyed in a recent episode of the Sundance Channel's *Sonic Cinema* — frequently converged in music video. Hal Hartley made clips for Yo La Tengo ("From a Motel 6": an in-joke for the band and its fans, a yawn for anyone else) and Beth Orton ("Stolen Car": a stale slice of self-awareness). Dogma disciple and friend-of-Björk Harmony Korine enlivened Sonic Youth's dull "Sunday" by mischievously returning *Home Alone*'s Macaulay Culkin (previously featured in then-"pal" Jackson's "Black or White") to music video's virtual world. Sticking his tongue out, Culkin rasped the marketability of his child-star innocence; viewed from Korine's similarly stoned directorial perspective, his ripe teenage face became defiantly pornographic. If you saw it: Korine's renegade gesture died a quick death on MTV's *120 Minutes*.

Conversely, in the last decade music video directors achieved greater box-office visibility, if not viability. "Express Yourself" director Fincher brought glossy-grime commercialism to the big screen with *Alien3*, *The Game*, and *Seven*, overtly selling his trademark pseudo-subversion of ad imagery with last year's *Fight Club*. But when the aptly named Hype Williams, whose audaciously flashy, fluorescent clips contributed greatly to the Notorious B.I.G.'s and Missy Elliott's pop successes, debuted on the big screen with *Belly*, a paranoiac vision of chronic gangsta high life, it flopped. A more recently hyped music video-to-film directorial debut was *The Cell*; Tarsem Singh (R.E.M.'s "Losing My Religion") placed Jennifer Lopez at the center of the most baroque horror film since Dario Argento's *Suspiria*. In *The Cell*'s universe, insane meant insanely stylized: entering the mind of a serial killer, Lopez found digitized bogus artworks by Matthew Barney and Damien Hirst.

Fincher, Williams, and Singh, while exhibiting considerable visual flair, have not matched concept with content. That feat belongs solely to Spike Jonze and *Being John Malkovich*. Jonze's abundant talent was apparent in videos such as "It's Oh So Quiet," the Beastie Boys' "Sabotage" (a satire of Jonze's own fascination with '70s detective show masculinity), and Daft Punk's "Da Funk" (a dog-man scenario that hinted at *Malkovich*'s poignantly comic expression of misfired contemporary desires). The bleak puppetry in

Malkovich is worth citing in relation to *Dancer in the Dark*'s melodrama; von Trier is certainly a puppet master. Another detail: at the end of Jonze's film, a child born from the main characters' foibles dives into a pool; the music accompanying her swim through womb-like underwater terrain is composed and performed by Björk.

Music, video, melodrama

Dancer in the Dark's cruel puppet show begins with a Rorschach blot. Instead of credits, the movie's initial minutes present shifting smudges of abstract color; grays turn into reds into greens into moody blues. The mirage-like images, coupled with an overture in a nod to the opening of 1961's *West Side Story*, also liken the movie screen to a scrim (a device frequently used to create visual illusions in staged operas). Though *Dancer*'s opening scene presents a *Waiting for Guffman*-like small-town rehearsal of *The Sound of Music*, a full-fledged musical sequence doesn't occur for more than a half hour. First von Trier introduces his setting — Washington, 1964 — and main characters: secretly blind Czech-immigrant Selma (Björk), her friend Kathy (Demy star Deneuve, not smoking for the first time in decades), sullen and disrespectful son Gene (Vladica Kostic), sweet but dull-witted gentleman caller Jeff (Peter Stormare), and seemingly sweet neighbors Bill (David Morse) and Linda (Cara Seymour).

Bill and Linda are also Selma's landlords; Selma and Gene live in a trailer next to the economic facade of their *Good Housekeeping* residence. And Bill is a cop. When he asks secretive Selma — who has been saving money for an operation that will save her near-sighted son's eyesight — for a loan, the seeds of tragic melodrama are fully planted: von Trier's camera views the exchange from the backseat of a cop car.

Set in Pacific Northwest Lynch territory, *Dancer* unites *Twin Peaks* with 1954's *Magnificent Obsession*, in which Hollywood-based German director Douglas Sirk turned a female character's blindness into his own damning vision of America. In non-musical scenes, von Trier cavalierly answers the precise formal clarity of Sirk's wide-screen Technicolor with his own device: disorienting handheld video. Von Trier made *Dancer* primarily in Sweden and Denmark — a shot of Kathy outside an enormous prison wall probably came from the Danish streets — and his American characters are played by an almost entirely European cast; policeman Morse, the one chief exception, is Nordic-looking, with a babyish face that fits his self-pitying role.

Dancer's first musical number, "Cvalda," framed by the literal kitchen-sink drama of the factory where Selma and Kathy work, digitally re-presents the industrial era. Exaggerating the musique concrète elements of Björk's solo recordings, "Cvalda" — its rhythms — the "music" that sets off Selma's fantasy — stem from machines. As Selma

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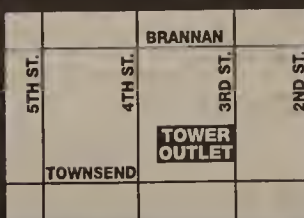
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Eve ma... *Dancer in the Dark*... sequences with... 1990s...

duets with coworker Kathy, video imperfectly approximates two of Demy's signature tints: industrial blues, and greens that glow into yellow. The choreography by Vincent Patterson (who has worked on Madonna and Michael Jackson music vids) seems ill-served by fractured framing and sluggish edits. But this feeling of disconnect hints at reality's presence within Selma's fantasy — a creeping, increasingly powerful presence that abruptly stops her songs short.

A similar disjunction occurs again in "I've Seen It All," a train-track duet between Selma and Jeff Von Trier brazenly flirts with ludicrousness, surrounding the duo with dancing lumberjacks. (The sequence's shifting momentum, as characters walk in the opposite direction of the train cars they're riding, recalls *Zentropa* — or a clumsy version of the "virtual dolly" in Björk's Gondry clips.) Björk's vocal in the movie is restrained in comparison with the "I've Seen It All" on her soundtrack, which replaces Stormare's flat tones with Thom Yorke's expressive tenor. More notably, *Dancer's* next number, "Smith and Wesson," has been retitled "Scatterheart" on *Selmasongs* — "Scatterheart" changes the movie's version, a piece for four voices that repeatedly calls Selma "silly," into a solo first-person ode to her own son.

As *Dancer's* story becomes bleaker, Selma's fantasy songs grow more frequent. During "Smith and Wesson" von Trier unloads a series of effective audio-visual-emotional taunts, from Selma's son serenading her to the sound of a card hitting the spokes of his bike to the violent flapping of an American flag in the wind. Beginning at a rehearsal of *Sound of Music's* "Climb Every Mountain, Part One," *Dancer's* "In the Musicals, Part One" travels to a courtroom for its second part, where — to the refrain "There's always someone to catch me" — von Trier treats the U.S. justice system as a cruel joke. (At least one review has complained that von Trier's script rewrites Washington state law, as if he were not allowed to take artistic liberty to make a point.) Not so funny is von Trier's misuse of *Cabaret's* Joel Grey in this section; his failure to provide a single full-body look at Grey's tap dancing is the movie's biggest misstep. Ultimately, *Dancer* takes a racially

loaded "107 Steps" to an elevated, operatic finale that's equipped with a built-in audience. When one character hands a pair of glasses to another, von Trier hopes this cradling of a *thing* will have the same displaced-yet-potent emotional impact that Sirk creates in *Imitation of Life's* final scene, in which a sobbing daughter hugs her mother's coffin. As Sirk did in *Imitation*; von Trier interrogates motherhood — its inherent life-and-death bonds — with pitiless compassion. Of course, the opera ain't over until the diva sings, and in the movie's final minutes Björk's voice taps into the primal quality beneath the more self-conscious nuances of her overall performance. She may only be a pale imitation of *Imitation's* Mahalia Jackson, but her "Next to Last Song" (the musical moment when Selma's boundary between fantasy and reality is erased) still wins the battle against von Trier's mocking use of numbers as a dramatic distancing technique.

In what might have been the first essay on von Trier published in the United States, a 1995 piece hooked to *Zentropa*, Howard Hampton starts off by writing, "There's something about Lars von Trier's prodigiously assured films that elicits indignation, as though their labyrinthine descents into the undermind of movie history were affronts to the sanctity of cinema itself." Place "movies" where "films" are in this sentence, and "film" where "movie" is, and you have von Trier's massive career shift from arch film historian to melodramatic digital moviemaker with *Dancer in the Dark*. But once again, von Trier's shift echoes, and foreshadows, what's becoming the future of cinema. *New York Press* critic Godfrey Cheshire, who has railed against the shift from celluloid to video — a move that has begun in megaplex theaters with digital projection of works made on celluloid — views *Dancer* as a well-executed sacrilege that replaces *Breaking the Waves's* faith-in-god theme with faith in film.

Von Trier's *Dancer* toys with the death of film the way he toyed with godlessness in *Breaking the Waves*. To him, music and video aren't just tools of commerce; they are cinema right now. While he may not have made 2000's best film, you could argue he's made the best new movie this year. ♦

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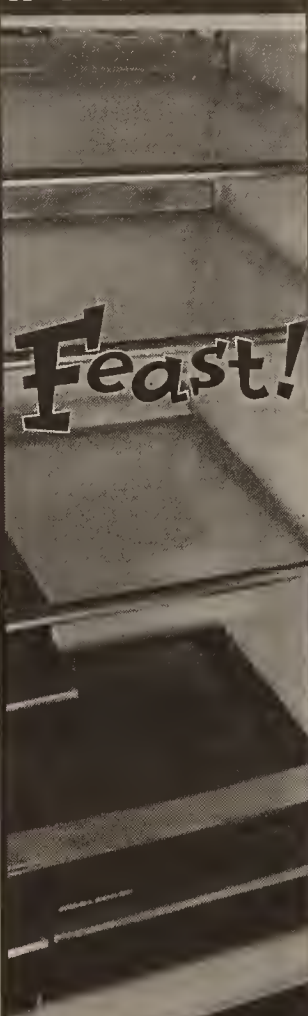
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The great war

I can tell you from my years growing up in Los Angeles that the battle between San Francisco and L.A. only exists in the mind of San Francisco. Nobody in L.A. cares enough about San Francisco to bother imagining its destruction.

When I moved to San Francisco, I quickly learned that in S.F. the opposite is true: S.F.ers are obsessed with defiling Los Angeles. L.A. is the city S.F. defines itself against — the fake, siliconed, peroxided, head-shot Hollywood Jekyll to its centered, cultured, opera-loving, wear-a-flower-in-your-hair Hyde. S.F.ers loathe Angelenos (for all their shallowness disguised as shallowness) so they can avoid hating themselves (for all their shallowness disguised as depth). Trashing Hollywood somehow makes them feel better about the tax-bracket cruelties of Dotcomwood, where every multimillionaire Internet geek is just another wanna-be executive producer.

So it's pretty perfect that when war breaks out between San Francisco and Los Angeles in painter Sandow Birk's multimedia exhibition *In Smog and Thunder: Historical Works from The Great War of the Californias* (Last Gasp Press), it's L.A. that starts it and L.A. that wins it. It's the culmination of S.F. anti-L.A. paranoia as imagined, with perverse pleasure, by an L.A. booster: what if L.A. and all of its struggling actors, blocked freeway lanes, ghetto bird helicopters, and palm tree cell phone towers tried to conquer S.F. preciousness? Birk imagines the S.F. propaganda posters just right: a monster in a Dodgers cap attempts to gobble up the Transamerica building ("Los Angeles the Devourer").

And it's also pretty perfect that a war that ends up leveling L.A. in flames, fallen piñatas, and toppled orange crates is envisioned by a white-boy surfer from Long Beach who's produced most of his work at the South Central corner of Crenshaw and Adams. L.A. artists imagining the destruction of L.A. — from Nathanael West to *Volcano* — is part of what it means to be of L.A., but no S.F. artists would imagine the destruction of S.F. (What would be the S.F. equivalent to Birk's "Bombardment of the Getty Center"? "The Bombing of Haight-Ashbury"? "The Attack on the Metreon"?).

Birk chronicles the Great War in big, detail-choked canvases that splice Géricault, Delacroix, and Goya into a brilliantly comedic and prophetic vision of a coming California dystopia of race and class conflict. "Allegory of the Great War of the Californias" sets up the opposing camps: a *vato* in a muscle T brandishing a steering wheel against a backdrop of Taco Bells, 7-Elevens, and freeway overpasses versus a grunge longhair in a Giants cap chucking a redwood through the Golden Gate fog.

The story the paintings tell goes something like this. General Juan Gomez — who wears a Dodgers jacket and a cowboy hat and strategizes via cell phone — leads three L.A. brigades north up I-5 (one of them is led by James Walker, who Birk says "lost his virginity at a Grateful Dead concert in his teens and despised the city ever since"). After L.A. secures Nob Hill, North Brigadier General Susan Hwang — who plots over dim sum and keeps her war plans on a Palm Pilot — leads a comeback and takes Telegraph Hill. There's a sea battle up north (the San Francisco versus the Tinsel Town) and a land battle down south (S.F. storms the San Fernando Valley in SUVs), but the tide turns at MacArthur Park because S.F. troops rely on star maps for direction and end up lost in a Central American barrio. With reinforcements sent at the last minute from Tijuana, L.A. declares victory, and Gomez plays "I Left My Heart in San Francisco" at the peace accord.

In Smog and Thunder's central focus may be the conflict between "Smog City" and "Fog City," but it's really about a critical pre-visioning of new California history. In Birk's California the heroes are Mexican immigrants armed with leaf blowers, black DJs on CHP bikes, and queer Asians flying rainbow flags on horses branded with the Warner Brothers logo. The victory marches are led by white Domino's delivery boys gripping Big Gulps, young black girls in dreads, and Chicanos with wallet chains. The "Spirits" of both cities, the Liberties who lead each city's people, are women of color: a mestiza in a 49ers jacket, a pregnant *chola* in a Dodgers cap with a DogTown board in one hand and an Oscar in the other.

Which makes the Great War of California not so much the war between California cities but the war for California cities in the age of commercial globalization and full-scale urban renewal — the same war that was fought at Florence and Normandie, the same war fought each time a Latino family loses its Valencia apartment to a Silicon Valley stock optioner, the same war fought when L.A. bus drivers go on strike and the working poor have no way to get to work. Birk's paintings role-play as war memorials, but as anyone living in California with eyes wide open knows, the real war they imagine has only just begun. ♦



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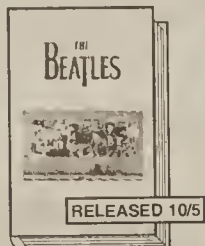
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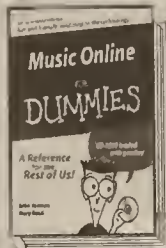
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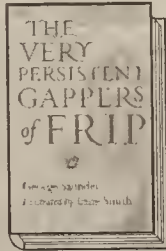
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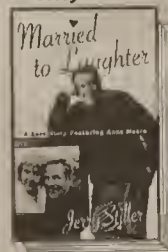
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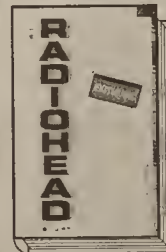
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Arrogant bastard sale

Downtown Rehearsal shuts down. *By Amanda Nowinski*

The final hour of the Downtown Rehearsal eviction came and went on Oct. 1 (see "No Payoff," 9/27/00). The now-shuttered three-story practice space that once housed 500 bands did not erupt into Berkeley in the '60s: musicians did not chain themselves to their amplifiers, sing "We Shall Overcome" through a bullhorn, or burn effigies of owner Teryl Koch and his son, building manager Greg. In fact, the eviction ended with a deal that was finalized with Greg Koch late Friday night: a quarter of a million dollars to split among the bands and a \$500,000 donation to go toward finding a new space.

It's a stretch to call the deal a win-win situation: the musicians are still out on their asses, and there is precious little available practice space; meanwhile, Koch reaps an at least \$8 million windfall — but the high-profile struggle set a precedent for evicted artists in San Francisco because there was money involved in the settlement. It's proof that it pays to hold out until the very end, sort of. The tenants now have some pocket cash to store their equipment and a tangible incentive to raise money for a new space — although in a market that demands between \$40 and \$70 per square foot, there is a lot of money yet to be dredged up. Local artists raised their voices, and at least some people listened — in fact, the last day at Downtown made the front page of the Oct. 2 edition of the *San Francisco Chronicle*. Nevertheless, Downtown Rehearsal is now just another name on the long list of the recently deceased.

Opinions among the tenants were divided when Koch offered the \$500,000 incentive after catching wind of a possible rebellion several weeks ago that would have delayed the Oct. 6 sale, thereby subjecting Koch to financial penalties. Some tenants — worried that the offer would be withdrawn if they didn't settle immediately — argued that rejecting the funds was foolish. Others fought to uphold the first rule of making a deal: never accept the initial offer. Sup. Gavin Newsom, who glided into the crisis last month to accept Koch's offer, lost his cool as tenants resisted his pressure to do things his way. Wisely, the tenants decided not to let a politician set the terms of their struggle and effectively defied Newsom's underlying message: only important people working behind the scenes can get things done. "We let people know that if you screw around with culture, you are going to suffer,"

now former tenant Seamus O'Connell says.

At Greg Koch's first face-to-face with the tenants one week ago, he and his lawyer made a plea for an end to "bad press," even blaming the *Bay Guardian* for creating "conspiracy theories." Although we swear we did not tie Koch to CIA cocaine-funded alien abductions, we did make one significant discovery early on: Greg Koch was not just a building manager who was losing his job because of the sale; his father was, in fact, the owner of the building. His initial claims that he had no control over the sale of the building or the eviction of his tenants were entirely false.

"If Greg [Koch] had been absolutely honest back in '99 when his dad bought the building, there wouldn't have been anything to say," O'Connell says.

Still, Koch was treated quite favorably in the press. He told reporters, "I'm happy to make the \$500,000 donation to the future of rehearsal space in San Francisco." Koch did not return phone calls to discuss his feelings, but in conversation with at least one musician, he indicated that his feelings were decidedly mixed. "He did not feel good about giving money out to people," said now former tenant Mark Gregory. "He told me he didn't think it was justified. We had to fight him at every step of the way, and he said over and over again through all of this, 'I don't want to be the most hated man in San Francisco.'"

Oddly — or maybe not — those words echo the advertising slogans for Koch's Arrogant Bastard Ale, produced at his San Marcos-based beer company, Stone Brewery Co.: "Hated by Many, Loved by Few" and "You're Not Worthy." The Arrogant Bastard Web page (www.arrogantbastard.com) features a cartoon in which a wimpy beer drinker falls to the ground and crashes open his skull. Even more telling is Koch's own page in the Stone Brewery staff directory, where he is pictured standing among six members of an Indonesian tribe (stonebrew.com/about_us/staff/greg/irynjaya.html):

"I visited Iryan Jaya in November of '93 and we were the first white people they'd seen all year," he writes. "I made a Christmas card out of this picture by pasting a little Santa hat on my head and used the caption 'Merry Christmas from Santa and his Helpers.' Some of my friends thought that this was a fake picture ... only the Santa hat is fake." ❖

What's up, Doctorow?

Ragtime still contains some riches. By Brad Rosenstein

When E.L. Doctorow's *Ragtime* was published in 1975, it appeared at a singular chronological intersection. Showing up on the eve of the bicentennial's patriotic flush, the novel offered a panoramic view of the supposedly "simpler" America at the beginning of the 20th century, a seductive era for a country then crazed with nostalgia for its past. But the contemporary reality was that Vietnam and Watergate were fresh wounds, battles were raging for the rights of women and minorities, and conventional formulations of morality had taken a beating throughout the previous decade. All of these issues were vibrantly reflected in Doctorow's quasi-historical narrative of the early 1900s, which stressed a surprising continuity of concerns bridging three-quarters of a century.

Twenty-five years later, as the Tony Award-winning musical version of *Ragtime* makes its San Francisco bow, the time we're really talking about here is just as crucial. Terrence McNally's book is clearly a late-20th-century product that, out of the welter of Doctorow's patch-worked stories, seizes as its central tale the challenges to the dominant WASP status quo being posed by women, immigrants, "radicals," and minorities. That challenge is shrewdly dramatized by both Doctorow and McNally via that most contemporary of concerns: the ever-evolving conception of family.

Although Father (Stephen Zinnato) may be going off to the North Pole with Admiral Peary, it's Mother (Cathy Wydner) who will have the far greater adventure by never leaving home. Finding an abandoned African American baby in her garden, Mother brings the baby's mother, Sarah (Lovena Fox), into her family's lives, soon followed by the father, ragtime pianist Coalhouse Walker Jr. (Lawrence Hamilton). Like them, the Jewish immigrant Tateh (Jim Corti) struggles to make a life for himself and his young daughter in the New World. The aspirations of all these parents for their children weave

each of them into one another's common destinies, as well as into the paths of the great names of their time.

McNally's book does an admirable job of condensing Doctorow's sweeping canvas, although the characters' telescoped interrelationships feel significantly more contrived than in the

duction is much reduced from its elaborate Broadway incarnation, Eugene Lee's sets are masterful in their suggestion of the power of a new age being simultaneously unleashed and restrained. The glory of this touring production is its ensemble of actorsingers, bringing a stirring electricity



Spirit of an era: A story of early 1900s America, *Ragtime* still challenges the status quo.

novel, and its famous figures are reduced to mere metaphors: Harry Houdini becomes the model of immigrant success through escape, Evelyn Nesbit the prototype for the century's obsession with empty celebrity. In contrast to Doctorow's cool reportorial narration, McNally often settles for preachy thematic summations, but when he thrusts us headlong into the characters' passions, the results can be deeply moving.

It's lyricist Lynn Ahrens who walks the tightrope of tone more skillfully, moving from the quietly conversational to the fiercely omniscient in her songs, weaving a web of hope and pain with great economy. And Stephen Flaherty's score, in unabashedly embracing the brassy, sentimental musical forms of *Ragtime*'s own day, sets up a compelling tension, reaching forward from the past as his collaborators reach backward from the present. At first blush *Ragtime* may suffer from the same anathemism that has damaged so many contemporary musicals, but even its biggest numbers seem more at the service of character and story than of facile audience manipulation.

Director Frank Galati and choreographer Graciela Daniele create a lush cinematic flow, and although the pro-

duction is much reduced from its elaborate Broadway incarnation, Eugene Lee's sets are masterful in their suggestion of the power of a new age being simultaneously unleashed and restrained. The glory of this touring production is its ensemble of actorsingers, bringing a stirring electricity

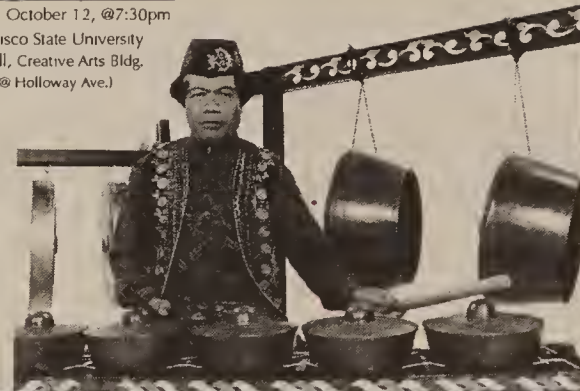
to the choral passages and featuring some exceptional leads. Hamilton is a vocal powerhouse who also mines Coalhouse's essential gentleness; Wydner is crystalline and affecting as she discovers Mother's enormous capacity for embracing life; and Fox is a stunner as Sarah, beautifully evoking this realist who dares to hope. *Ragtime* is far from perfect, but coming from a Broadway that seems to have petrified into vacant spectacle, its craft, intelligence, and heart prove that the American musical ain't dead yet. Doctorow's novel, for all of its innovative structure, also offered the anachronism of solid craftsmanship in a fractured time, with genuine idealism and moral grace underpinning its ironies. The musical is far more straightforward in its strategies, which may say something about the rediscovered earnestness of our own days. Yet even 100 years after the events it depicts, there is still something touchingly subversive about *Ragtime*'s insistence that the American quilt is still being woven and that its family can be as large as it allows itself to be. ♦

Ragtime. Through Oct. 29. Tues.-Sat., 8 p.m.; (also Wed. and Sat., 2 p.m.); Sun., 2 p.m. Orpheum Theatre, 1192 Market, S.F. \$42-\$77. (415) 512-7770.

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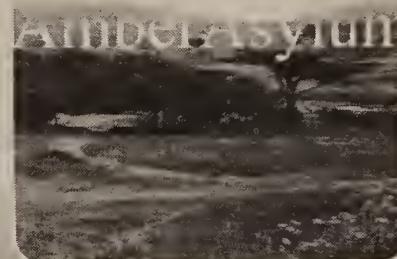


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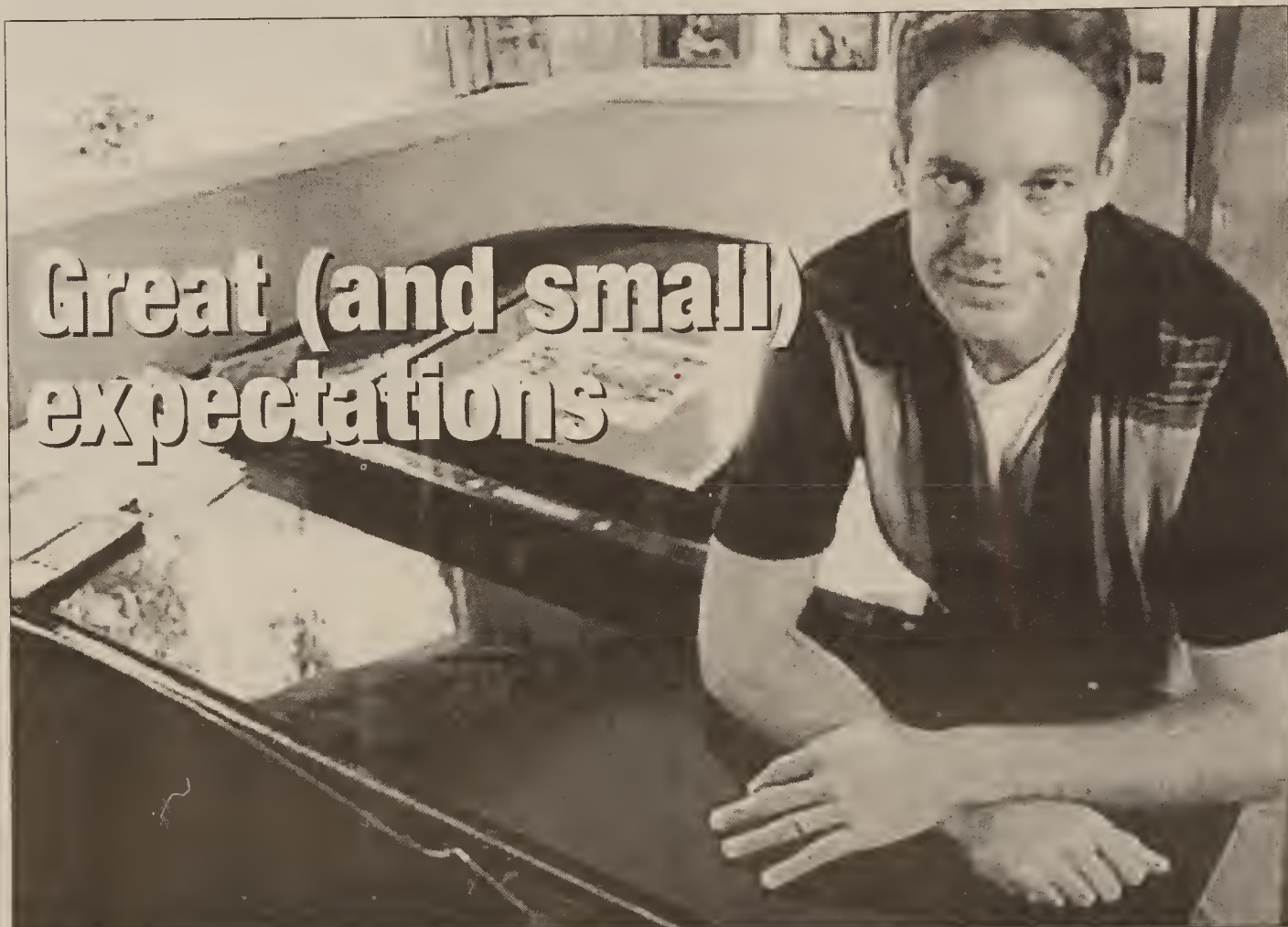
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Great (and small) expectations

Pressure point: Composer Jake Heggie's *Dead Man Walking* is the opera of the 2000 season.

Jake Heggie talks about our problems with intimacy and his new opera, *Dead Man Walking*.
By Brian Bouldrey

Forty-five operas premiered in 1896, the year Mimi coughed herself to death for the first time in Giacomo Puccini's *La bohème*. This year local composer Jake Heggie has the ears of the world waiting for the premiere of the new opera released this season, *Dead Man Walking*. The pressure is on.

There are all kinds of expectations: after the book by Sister Helen Prejean and the movie starring Susan Sarandon and Sean Penn, the story is familiar to many of us. Can it be refreshed? Are there details to reveal that have been heretofore hidden?

Just Jake

Dead Man Walking is another never-before-heard part of Lotfi Monson's "Pacific Visions" program — the one that launched *A Streetcar Named Desire*, *Dangerous Liaisons*, and *Harvey Milk*. Can Heggie carry on the tradition of success? Opera lovers are waiting for something new and memorable. Is Jake Heggie the one for the job?

The composer is 39 years old but has the bright, cheerful, boyishly timeless face of somebody who isn't

an artist living on an artist's wages in a city that's not very friendly to artists these days. From the couch beside his baby grand piano in his Noe Valley flat, drinking take-out coffee, he smiles and says, "There are a lot of new operas being commissioned at the moment, since the economy is so good — hopefully, that will take the pressure off a little bit." But for the moment, it's just Jake, and the cavernous War Memorial Opera House: "beaux arts" never seemed like scary words before.

Heggie, who was raised in Ohio and educated musically and otherwise in Los Angeles, made an early career as a performing pianist, teaming for a decade with the late Johana Harris, whose husband was American composer Roy Harris. Heggie cut his operatic teeth behind the scenes, doing P.R. for the San Francisco Opera for a few years while composing a wealth of songs for piano and voice, many of which can be heard on his recent collection, *The Faces of Love*. He has been commissioned to write pieces for vocal ensembles such as Chanticleer and New York's Eos orchestra, but next week's opening night will be the first time a man recognized as a

master of the intimate places something grand before an audience.

And just how do you fill an entire opera house with sound and drama after making a career of salon art songs? Heggie doesn't seem to be the least bit worried. "I have no idea how it will come off," he says. "I can't wait to find out." There is also the problem of dealing with the big issues with small creative strokes. Conventional wisdom says that bigger is better — a problematic philosophy, a typical American impulse, usually a mistake. That opera is by nature a huge undertaking doesn't help matters. (Judging from our national love of Big Macs, SUVs, and lattes grandes, you'd think American companies would be performing Wagner nonstop in this country.) But too often, when somebody tries to include everything in the story, they usually end up covering nothing sufficiently — plays and movies and books that go for the big subject matter and big ideas usually skim the surface or look like train wrecks.

Dead Man Walking is about big ideas, big subjects, and big feelings, but Heggie's first priority is to preserve the intimacy. "The best operas

are intimate stories," he says, "but emotions are so big — singing is like a controlled scream." He's very interested in exploring the depth of big emotions. "People sometimes ask me, 'Wow, an opera about the death penalty, do you think that's a good idea?,' and I say, 'No! It's a terrible idea!'"

But a story about people in life and death struggles, a story about vengeance and justice and murder and blood? Now *that's* opera.

Gesamtkunstwerk

There's another way in which things get big: the team necessary to stage an opera — a director, singers, coaches, set designers. Heggie wasn't threatened by the prospect: "More people only bring more to the table," he says.

Terrence "Love! Valour! Compassion!" McNally wrote the libretto; Houston Grand Opera's Patrick Summer will direct the music; Joe Mantello, famed for his acting in *Angels in America* and his Broadway direction, will provide the stage direction; Susan Graham and Frederica von Stade will create the singing roles, to name just a few.

"In a cosmic sense," Heggie ob-

serves, "it's like Helen Prejean's story is a force of nature. I've stepped into the vibrations of something that always has been there and always will be. When I convey those vibrations in the score, and when the singers feel them, too, the ideas start to fly. Then the audience steps into it."

It's enough to get you hopeful — that the old operatic notion of *gesamtkunstwerk* ("work of total arts," in which music, direction, drama, acting, costumes, and scenery work together in equal measure, creating a whole greater than the sum of its parts) might just work this time. "The story has that feel of truth to it," Heggie says, shrugging.

An American story

But the parts, however carefully crafted, are small — and must remain so. And that's home turf for the composer. Heggie had opportunities to create all kinds of intimate, wide-ranging music: The opera opens with the ill-fated couple making out in their car, and Heggie got to write snippets of music for the car radio, including a little rock and roll. He has composed a beautiful thematic prayer for Sister Helen ("representing her strength"). And there are a dozen solos, and plenty of duets and other ensembles.

And there are the big guns, too: a 70-piece orchestra, for example. There's a men's inmate chorus, a women's chorus, and a children's chorus as well. American home-of-the-Whopper listeners need not worry: it'll be big. These are big emotions and themes — loss, rage, redemption. It's a quintessentially American story in its preoccupations, not just because of the factual basis and its gruesome murder and ongoing death penalty issues, nor simply because Heggie has stressed to the singers the importance of singing outside the operatic style and using American English inflections.

Heggie is also interested in tackling another problematic issue that presses our culture and the very essence of theater: the ongoing separation of *we* and *they*. For the theater, *we* and *they* are perceived through the invisible fourth wall, the proscenium arch. In culture, the relationship is best exemplified by the glass of the television tube.

"Television especially has desensitized us to other people's feelings," Heggie says. "We are able to get intimate details of other people's lives and feel that we are so close to them that we are completely involved with their story. I mean, when it was revealed that President Clinton had relations with Monica Lewinsky, it was somehow everybody's business — as if Clinton owed an apology to every one of us; each one of us had been personally wronged. But on the other hand, because of that wall, it's so easy to detach from their pain. Tears, from this side of the glass, are

just water." Heggie hopes to remove some of those barriers and explore the depth of big emotions on the opera stage, using the "controlled scream" of singing.

Europeans are interested, too, in the Americanness of *Dead Man Walking* — since they don't have the death penalty, they're wondering what the big deal is. European opera producers will descend on our city to see if the opera will "play in Peoria."

A leap of faith

Heggie seems to be handling the pressure. He has an admirable sense of humility about his own creation and the material he works with — an attitude quite absent in the United States, especially in the arts, and most especially in opera, where the bigger the ego or diva, the better. "I come in to hear the rehearsals and I'm dumbfounded," Heggie says. "Who wrote this?"

When he describes the process of creation, words used for spiritual tasks come into play: "It requires a huge leap of faith," "the great vibrations." He has surrounded himself with people who approach the story with humility. Mantello told Jake that "from now on, I'm only going to seek out projects that terrify me." Heggie refers to von Stade — his friend Flicka — as "the diva next door." Graham is, in his words, "the most natural actress. Everybody feels very natural." They selected relative unknown baritone John Packard for the role of Joe de Rocher, condemned to death row. He is currently making his reputation playing doomed, miserable men, including Billy Budd in Britten's opera, Silvio in *I Pagliacci*, and Marcello in *La bohème*.

Prejean herself got to meet Packard, which she describes on her Web site (www.prejean.org): "I met him before he got the part. The audience was filing into the auditorium at Swarthmore College, when someone said to me that a man wanted to meet me, and I turned and saw a young man with a sort of skimpy little goatee beard and I thought, 'He's an ex-prisoner.' He came toward me, his hand extended, and introduced himself and said that he was trying out for the role of the death row inmate in the opera. A couple of months ago, in Philadelphia, I heard him sing in a church at a prayer service I attended. What a deep, controlled, rich voice he has. Jake said when John stepped on the stage and began to sing, his voice filled the whole opera house, and he gave him the part hands down."

The small man with the skimpy beard is chosen to fill the huge house. It's as if, by thinking small, Heggie and company have created a world that will take on a life of its own. Heggie says he gets that strength from Prejean. "She's a great spiritual leader," he says, "and that spirituality goes beyond organized religion, her Catholicism, to a

broader sense of spirituality. And she never preaches. Her power comes from her ability to tell stories."

Certainly, the story she tells in *Dead Man Walking* is enough raw material for a thousand artists. McNally was so inspired that he was able to write the first act's libretto in three days, after he and Heggie met in Key West back in March 1998. The composer took his confidence and energy from that of the librettist.

Heggie is influenced by many kinds of music. His classical influences include Debussy, Britten, Poulenc, Barber, Copland, Gershwin, Porter — songwriters and composers from the first half of the 20th century. He's also pleased to say he loves Ella Fitzgerald, k.d. lang, and, well, the forever-retiring Barbra Streisand. He says the radio song you hear at the beginning of the opera is an homage to Chris Isaak. And, he says, "I like Mozart and Bach, too, composers who were naturally dramatic. But strangely, I'm not as influenced by 19th-century music, the Verdi and Puccini stuff."

That sounds about right. So many of Mozart's operas require some sort of reduction in the size of the stage, in order to accommodate the natural, talky intimacy of his characters. There's more swift movement, drama, even slapstick in those works, a liveliness and dramatic intensity that's only suggested in the pageantlike parade-spectacles of Verdi. Look for that in *Dead Man Walking*.

And so you have the intimate inflated to the grand in order to convey the intimate. How many angels — or divas — can dance on the head of a pin? Perhaps we'll find out Oct. 7.

"The composer is really the dictator," Heggie states when asked whether he felt compromised by working with so many other creative talents. "But then again, the composer gets inspiration from the libretto, and that was both McNally's and Prejean's invention." From the way Heggie describes the creative process of this opera, everything came together in a relatively smooth, unbroken way. It just feels right.

"It's an incredible sensation," Heggie says. "Things turn so smoothly on simple little moments, the music and the words felt natural." In total, only 20 measures of music were cut. And with such smoothness, it's possible we'll get the sought-after *gesamtkunstwerk*, the soaring lyricism and drama that springs from wonderful storytelling. ❖

'*Dead Man Walking*' runs Oct. 7–28, War Memorial Opera House, 301 Van Ness, S.F. \$23–165. (415) 864-3330. See Music Listings, page 75, for this week's shows.

Brian Bouldrey's new novel, *Love, the Magician*, was recently published by Harrington Park.



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License to chill

Good morning, Mr. Bond.
"Good morning, Miss Moneypenny. Quite the alluring rasp in your voice today. Priming for a little pillow talk?"

"Careful, James. I've had three cups of tea already. You oughtn't tease me when I'm buzzed."

"Why, Moneypenny, I couldn't think of a better time. Perhaps —"

"Perhaps nothing, James. It's just a sore throat. Besides, I believe M has other plans for you this evening."

"As I suspected. Be sure to take good care of that throat, Moneypenny. I won't have plans every evening, you know."

"Why, James, you've never admitted anything of the sort."

"I've never admitted many things, Moneypenny."

"Oh, James! M will see you now."
"Good morning, James. Do come in."

"Good morning, M."

"I have an unusual assignment for you, James."

"Aren't they all, M. Is it that ex-KGB scientist I bumped into in Lisbon? Or the Rwandan terrorist group on the cover of this morning's paper?"

"No, James. Vledenkov is now an Australian, God knows why, and the Rwandans are being handled by U.N. forces. This is about your theme music."

"My theme music, M?"

"Yes, James. It seems Her Majesty was somewhat displeased with the recent choices of American pop stars Sheryl Crow and Garbage to perform the theme music for your last two adventures."

"Garbage? That's with the gentleman who produced that dead fellow, yes?"

"Yes, James. In any case, HRH finds it distasteful that the tepid pap littering the American charts benefits from its association with Great Britain's premier secret agent."

"M, you're too kind. However, I don't choose the music; I only save the world."

"Precisely, James. Which is why Her Majesty doesn't blame you at all. However, I have assured her that you will see to this matter personally. Here is the dossier on Goldfrapp."

"Goldfrapp? The man with the Midas touch. I've tangled with him and his oriental guard dog Odd Job before, M."

"That was Goldfinger, James, and the preferred nomenclature for the late Mr. Odd Job's ethnicity is 'Asian.' Oriental rugs, Asian psychopaths. Goldfrapp is the collaboration between singer Alison Goldfrapp and film composer Will Gregory."

"Composer? Has he done one of my films before?"

"No, but he did create the music for a dodgy football hooligan movie."

"I see. Well, at least they're British."

"Indeed. Ms. Goldfrapp has collaborated with trip-hop musician Tricky in the past."

"Trip-hop, M? Seems a bit passé, doesn't it?"

"Hardly, James. Remember, Duran Duran cut 'A View to a Kill' in '85. Besides, listen to Goldfrapp's approach on its debut, *Felt Mountain*. It has the perfect elements for a Bond theme song: vocal flamboyance bordering on bombast, cosmopolitan style, sensual poise, and contemporary flair. She's like a Shirley Bassey for the modern age."

"Bombast, M?"

"No, James, you're right. Your lifestyle is the very model of restraint."

"Touché. But I'm not sure Ms. Bassey would appreciate your comments. They've given me an upset stomach — or maybe it was that scone. Well, the album sounds wonderful, though it seems a bit obvious a choice, doesn't it?"

"Well, I'm fairly certain it will appease Her Majesty's sensibilities, and once the Americans hear it, they'll eat it up. After Sheryl Crow, James, good heavens."

"Then it's settled, M. By the way, did you see where Q parked my Aston Martin? It just doesn't feel right driving a German car." ❖

Cory Brown can be reached at
fatkid@sirius.com.

got it
bad

by jeff chang

Karaoke careers

What reservoirs of disbelief do you need to accept Huey Lewis and Gwyneth Paltrow playing little people on the big stage with loud microphones? Kind of like Julia Roberts playing Erin Brockovich, this is déclassé karaoke. When real-life struggles get written into big Hollywood budgets, a whole heap of fatuous self-flattery becomes part of the package. It's post-Clintonian. Hey, small people, look how we feel your pain.

Karaoke is a much more private pleasure: the visceral thrill of getting outside your skin for a few minutes, the burning desire to please, the applause of a tiny crowd. It's a drug.

For some, in fact, it's a career. But just because — to twist a Whitney Houston-via-Wyclef Jean phrase — your songs are their songs doesn't make your career any easier. Critics love auteurs, not interpreters. You and the karaoke crowd, as Kraftwerk once coldly called them, are velvet hotel-showroom dummies.

Even after the show is done, the shine that mimicry confers on you flows upward. The faceless crowds in the mountain motor lodge or the beachside bar don't want you, they want a faithful facsimile of the original. Even Shania Twain had to respect the

rules. The process of making their songs your songs always proves the rub.

Lovers rock crooners Sanchez and Ghost walk a fine line between resort reggae and postcolonial subversion, authentic pop and crossover doom. Both their careers span past a decade, a testament to the shooting-star cost of originality and to the sustaining flow of tunes to remake. Neither's career — Sanchez's is more mature than rising star Ghost's — has gone stratospheric. But both take American pop into Jamaican studios and remake something small and wonderful.

Sanchez has been able to build a space for like-minded crooners — the kind who end up on the even-numbered *Strictly the Best* comps where he regularly holds court. His new album, *Simply Being Me*, has it moments. A Britney Spears version ("Sometimes") replaces breathiness with earnestness. And his cover of Brian McKnight's "Back at One," over a King Jammy riddim, is, save one wayward note, exquisite, a copy more beautiful than the original. But in the end the album is like every other: moments of incandescence and lots of stage patter.

Carlton "Ghost" Hylton, a sort of new-generation Sanchez, seems more anomalous, a Michael Jackson-inspired falsetto crooner from a yard-core crew called Monster Shack. His schoolboy's voice — often described by critics as an acquired taste — has se-

duced the rudies. While "burn sodomite" lyrics and basso-macho voices crowd the dance hall right now, his baby cry shines like moonlight on a zinc fence.

Ghost's song selection on *Love You* is strictly karaoke: the time-tested "Lady in Red" (Sanchez once had a hit with it), Prince's "1999," Terence Trent D'Arby's "Let Her Down Easy," Air Supply's "Making Love out of Nothing at All," and Cher's "Believe." He also harbors a bizarre Paul Simon fantasy, covering "You Can Call Me Al" and "Diamonds on the Soles of Her Shoes" — idiosyncrasy substituting for originality. Even his self-penned title track emotes '70s AM radio; it practically demands an inferior Celine Dion version.

In Jamaica, Ghost has traced a singular path that rivals the producers' auteurist visions. But as his music comes to the States, his path — the kind that makes New York A&R sharks lick their chops — seems more dangerous. He seems endlessly moldable, his voice an empty vessel. Yet Ghost's unique vision seems to stem from the same country-boy transistor-radio innocence.

If Ghost were to somehow engineer the Big Crossover, to jump from the Jamaican top 10 to the American top 10, we might not want anything more than to destroy him. For now, though, we root for the underdog — his pain is our pain. ❖



Ugly Duckling

Journey to Anywhere (1500 Records)

Fresh off *Fresh Mode*, the 1998 EP that brought them initial acclaim, Ugly Duckling return with a long-player that elucidates, over 14 tracks, the reasoning behind their fanciful escapades to the childlike world of Saturday morning cartoons, cheesy TV commercials, and sing-along pop songs. The modern rap world, the trio allege on "The Pike," is "WWF / An actor's charade just to get paid."

So *Journey to Anywhere* is not only a trip to a place "where you can draw your own map" but a voyage to anywhere but here. "I Did It Like This" drops Beastie Boy King Ad-Rock over the chorus and a melodic piano loop, while the three tell of breakdancing contests and early forays into beat-making. "I used to produce hip-hop / Pounding rhythms with my hands on school desktops," producer-MC Young Einstein brags. Today the trio rock parties and control the mic, and "when it's time to swing / I hit like Mike Schmidt," fellow duckling Andy says on "Friday Night."

Like Bristol duo Day One, Ugly Duckling have a disarming, unpretentious charm that belies their penchant for crafting clever lyrics and tasty beats, although Einstein runs out of hits well before *Journey to Anywhere's* close. Sometimes they can be too cutesy, as the corny hook for "Pick Up Line,"

"(Honey was offended by the pick-up line)" makes clear. As Ugly Duckling take you back, the years are filtered through rose-tinted glasses — as RZA memorably put it on the Wu-Tang Clan's decidedly grittier retrospective, "Can It Be All So Simple," "Everything was lovely, man." Ironically, *Journey to Anywhere* is homage to a hip-hop culture that never was — there's little mention of the agitated, combative, and sometimes violent battles that produced all the great b-boys, MCs, DJs, and writers Ugly Duckling so admire. There's a keen imagination at work here, even if it's used to decorate a troubled past rather than create a brighter future. *Ugly Duckling* play Wed/4, 8 p.m., Justice League, 628 Divisadero, S.F. \$7. (415) 289-2038. (Mosi Reeves)

Various artists

DJ Cue Presents Cue's Hip-Hop Shop, Volume 2 (Stray)

Evidently it's time to give the DJ a break. While the first *Cue's Hip-Hop Shop* project in 1998 divided its attention between MC-driven indie hip-hop and turntable-derived experimentation, the second volume concentrates mainly on the breakbeat in all its myriad forms. For Cue and longtime collaborators Eddie Def, Quest, Marz, and Tomkat (a.k.a. Bullet Proof Space Travelers), hip-hop is merely a starting point for various journeys into sound. Enlisting the help of like-minded (that is, sick and twisted) big-beatniks, Cue's V.2 takes pause-button aesthetics and cut-and-scratch dynamics to new heights of low-end-theory-centered electronic music madness. The album weaves a rich tapestry of mostly instrumental tracks that seem as far away from mainstream rap as hip-hop did from Top 40 back in the day.

It is a testament to Cue's creative vision as project coordinator that the whole thing flows cohesively over the course of its hour-plus length. Al-

bums of this type can often be woefully uneven, yet the 18 tracks here are more full-fledged compositions than rough sketches cluttered with an overreliance on scratching. On "Left Versus Right," Selekt evokes a Jedi battle in a galaxy far, far away (complete with sampled theme music and Darth Vader sound bites), while DJ Tyrant channels the Force between his decks. DMT's "Warriors" makes a perfect segue with its R2D2-esque blips and a rhythm track that wouldn't sound out of place in Tatooine's Cantina. Other highlights include Cue and Quest's "Starpack," Liberation Army's "Backbone," the Oakland Faders' (love that name) "Dope Music," Top Rawmen's "Say Who's in Your Crew," Eddie Def's "Mentally Insane," and Westside Chemical's "Get Bently." (Eric K. Arnold)

Ron Trent

Mix the Vibe: Urban Afro Blues (King Street Sounds/Nite Grooves)

The Urban Afro Blues mix CD is the sound I want to slide into at midnight. The beats are solid and dubby, the melodies head straight into decadent funk, and the spirit contains just the right combination of darkness and joy, perversity and sophistication. New York-based DJ and producer Ron Trent takes listeners on an emotive journey through his deep house, garage, and Afrobeat-filled record crate, and although he's not really mixing before you, you get the very live sense that he's completely in tune with the clicking of your foot.

Disc one, "Urban Blues," treads straight into deep house territory with Urban Soul's "My Urban Soul," a slightly sinister track that wraps minor chords around driving 4/4 beats while a faraway-sounding male voice throws in old-school "ecstasy" sound bites. The New York-based Kerri Chandler follows with a handful of outstanding tracks, the best being "Harder Gets Higher," which pumps with a dead serious clubber groove and a not-so-serious suggestion that you "get higher" (hooray for the resurrection of unpretentious sound bites!). Frankie Feliciano gets a bit too suave with the corny plucked bass lines on "Wonderland," but local talent Julius Papp picks up the energy right away with "Groove Asylum," a solid dance-floor stomper with clear, focused rhythms and minimal keyboards.

Disc two, "Afro Blues," begins like a psychedelic dreamscape with Jaymz Nylon's "Afro Tech," a slow-building instrumental that melds into the dark, fantastically druggy "Moments in My Life" by MKL vs. Soy Sos. Alternating between deep house and Afrobeats, this second disc is filled with loads of organic drumming and African vocal samples. Here Trent draws parallels between traditional African music and its distinct lineage from African American rhythm-based music today — an essential message he conveys while keeping sight of the disco-centric groove. (Amanda Nowinski)

2nd Time Around

KRS-One

A Retrospective (Jive)

How can you sum up the recording career of one of the greatest MCs in rap history on a single disc? *A Retrospective* tries by reminiscing on 14 years in the life of KRS-One and his hard-core anthems ("Black Cop"), undisputed hip-hop classics ("South Bronx," "My Philosophy"), and perfect singles ("Love's Gonna Get'cha").

KRS-One's music during the late '80s and early '90s as leader of Boogie Down Productions (his partner, Scott La Rock, was killed in 1987 shortly after making "Essays on BDPism") has a timeless quality, with its deceptively direct lyrics and a hard-hitting drum-machine beat dressed up with the skimpiest of melodies. Though some of the songs sound dated they're still impressive for their economy and their communication of complex ideas.

But at some point in the mid '90s, KRS-One transformed from a sociopolit-

ical leader, a teacher through music, into just another overvalued hip-hop god. *A Retrospective* charts his evolution from recording potent, visceral tracks ("Criminal Minded") to making scorching, if slightly calculated, rap hits ("Step into a World"). Thanks to time constraints, however, it can't include the messy details: his Stop the Violence Movement and HEAL projects, his commercial for Nike, his collaborations with Shaquille O'Neal. KRS-One is a good illustration of how much hip-hop culture has sacrificed to prosper in an oppressive pop marketplace, and fans who listen to *A Retrospective* will have a chance to listen to his unique journey. Those unfamiliar with his work will have an excellent primer. But the album is far too simple and limited in scope to tell the whole story. Like the culture he has dominated for more than a decade, KRS-One deserves something more expansive than what he has been given. (Mosi Reeves)

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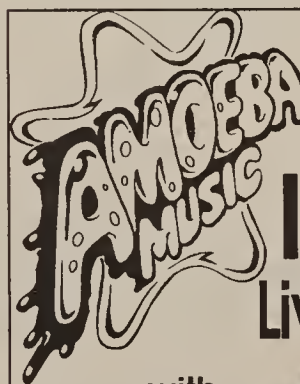


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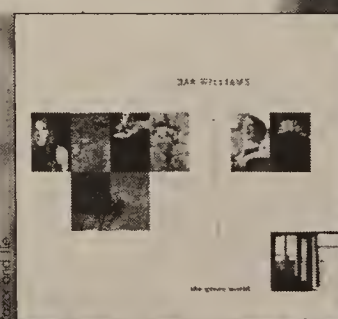


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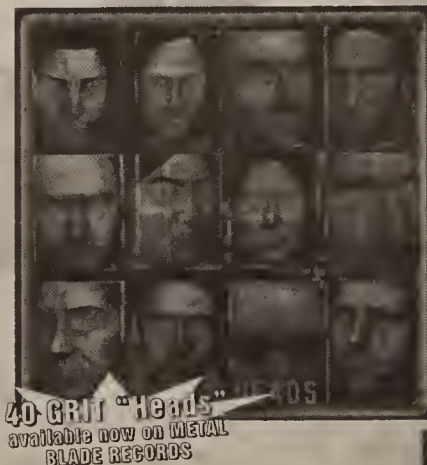
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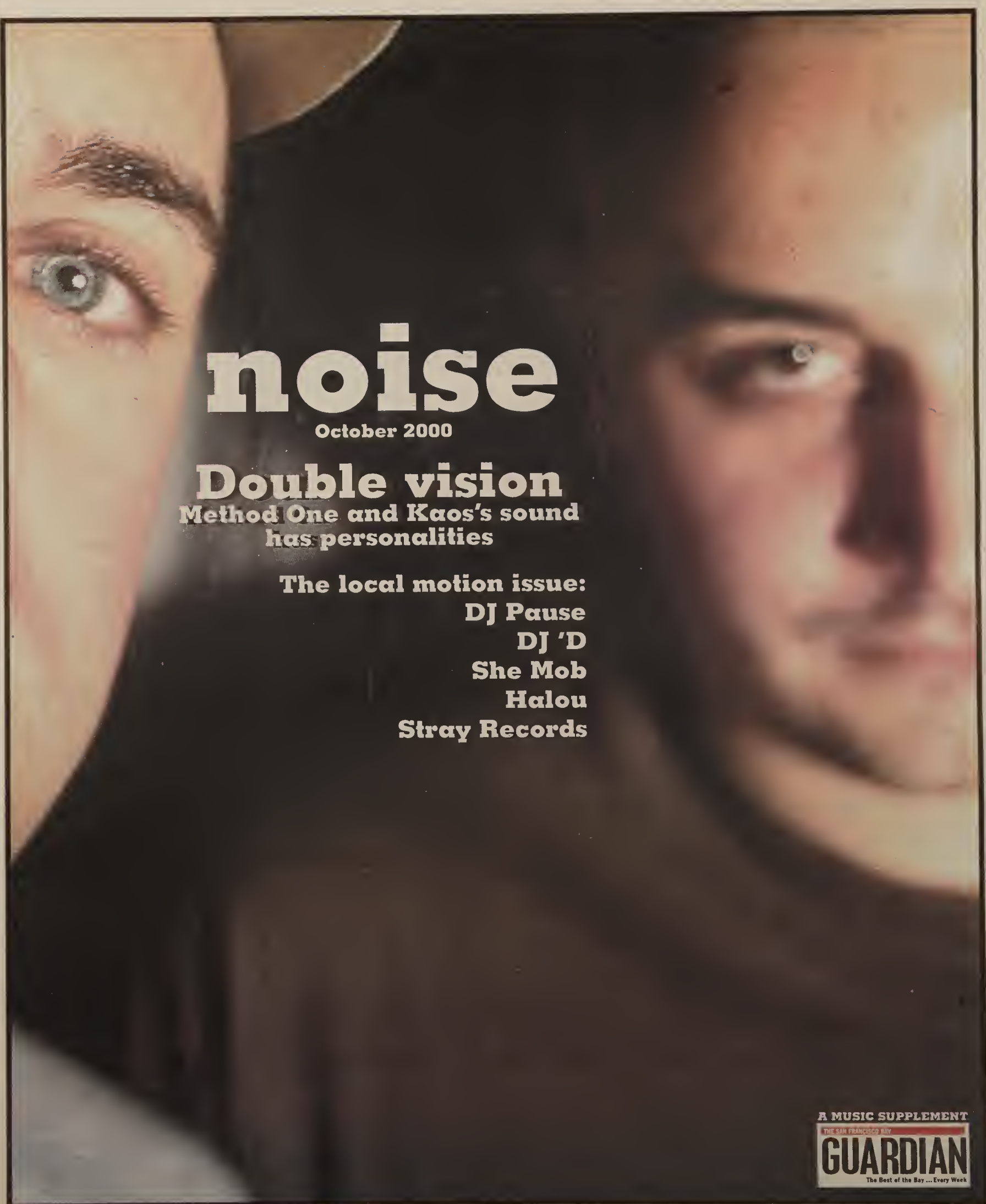
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tem. Heavily inspired by Jamaican dub
plates, '60s bossa nova, and the works
of Antonio Carlos Jobim, the T.C.
sound has — along with that of peers
Kruder and Dorfmeister — come to
define modern downbeat. While
Sounds wasn't exactly lo-fi, the dub
philosophy enveloped the entire
album, and it was anything but glossy.
Mirror has a sheen to it, which takes
some getting used to, but after a few
listens it starts to make sense. A couple
of selections ("Indra" and "Hong
Kong Triad") evoke the Thievery of
old, but supa-smooth "Samba Tran-
quille" treads new territory — and it
works, by god! (Steve Robles)

Regina Carter
Motor City Moments (Verve)
If the violin is the instrument that most
closely resembles the human voice,
then jazz violinist Regina Carter is
Queen Ella. With a selection of songs
by musical giants from her hometown
— including Thad Jones, Marvin Gaye,
Stevie Wonder, and Milt Jackson —
she scats, swings, and cries throughout,
showcasing the personable fusion she's
developed since she first hit the scene
in the early '90s with the group *Straight
Ahead*. It's a pleasure to hear Jackson's
"For Someone I Love" done like a
Cuban danzón and accented nicely by
the percussion of Mayra Casales. Add
"Higher Ground" and "Don't Mess
with Mr. T," and this is one of Carter's
best albums. *Regina Carter* gives a free
"Concert with Conversation" Wed/4,
5:30 p.m., San Francisco Community
Music Center, 544 Capp, S.F. (415) 392-
4400. She also performs Sun/8, 2 p.m.,
Yerba Buena Center, 701 Mission, S.F.
\$6-\$12, (415) 978-ARTS.
(Chuy Varela)

Hydroponic Sound System
Routine Insanity
(Sound Evolution)
With most major-label hip-hop
bounded by baller-fantasy chart-
busters and unfocused progressivism,
it's kinda weird that the moment's
brightest light burns in Dallas. On
Routine Insanity, producers Skinny
Fresh and Rube — the collective cere-
bellum of Hydroponic Sound System
— bring a simple, decommmodified
love for the music's possibilities to a
dizzying mélange of electrofied jazz-
breakbeat instrumentals, abstract
posse cuts, steady scratches, avant-
garde samples, and ragga trimmings.
With tracks like the multitempo
freestyle "Dirty Sessions" and the Sun
Ra—referring "Travelers," Skin and
Rube charge up hip-hop's early-'90s
innovative spirit with today's turbo-
production values. *Routine Insanity* is
one of the year's most intriguing hip-
hop albums. (Ron Nachmann)



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October 2000

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DJ 'D

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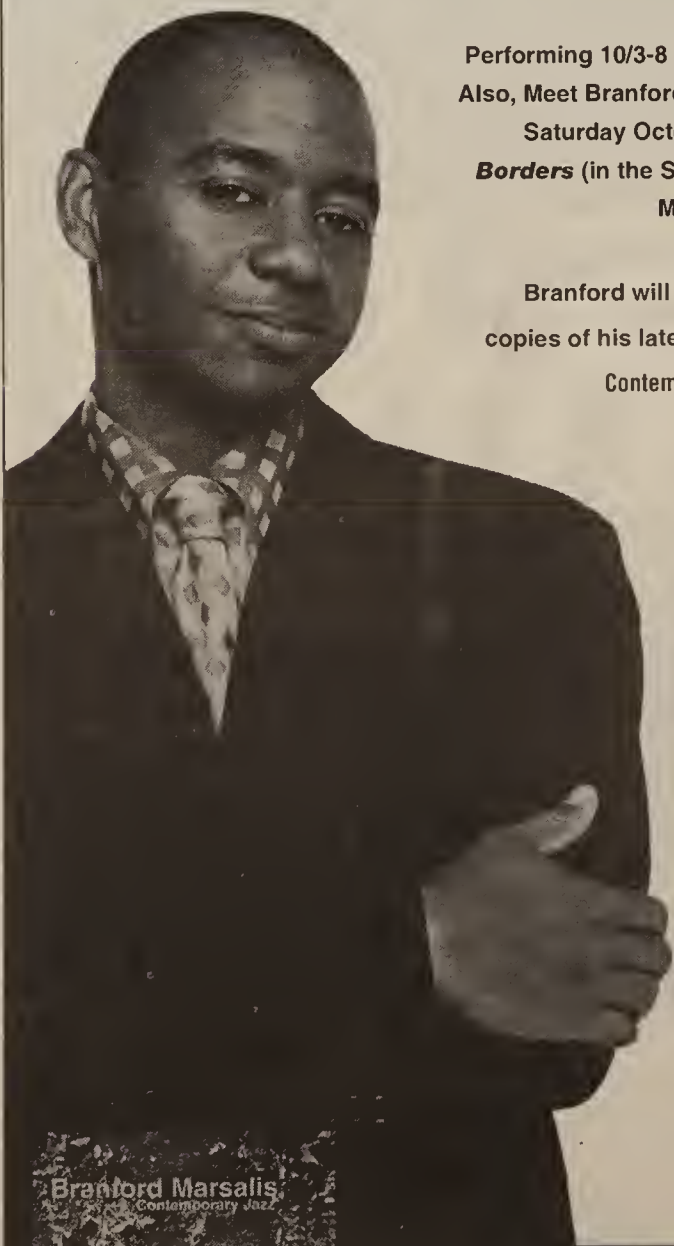
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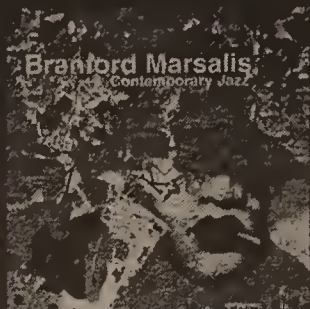
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PRESSING PAUSE

Hip-hop DJ and producer DJ Pause is a vet.
By Sylvia W. Chan

These beats don't bite: DJ Pause and his canine companion snuggle in the production studio.

It's one of those San Francisco garages. You know the kind I'm talking about: one of those cramped-full spaces tucked beneath old-school Victorians where support beams cluster as closely as freshly dropped Pick Up sticks. Where the pathway is only two inches wider than the car that's supposed to pass through it. And where, without question, only the extremely skilled should even *think* about navigating anything more than a tricycle in or out of its portals.

As I fasten the passenger-side seat belt around me, I notice a splintered beam only centimeters away from my head. And I've just got to ask: "Have you ever taken one of these beams out all drunk coming home from the club one night?" I know I probably would.

DJ Pause, the master behind the wheel, chuckles.

"Nah," he replies, backing his green Honda hatchback out of the cubbyhole so smoothly you'd think it was on rails. "I'm pretty good about that."

The man's a vet.

Anyone even remotely familiar with the Bay Area's hip-hop scene knows that DJ Pause (né Aaron Vaughn), 31, is a vet indeed, a guy who's been behind the turntables, making heads bob and booties shake, since 1984, a good three years longer than Lil' Bow Wow's been alive. One of the best fellows you could have on deck for a bomb-ass shindig, Pause is that rare breed of DJ — the kind who can get the party started, get the crowd hyped, and blend Da Brat, Dead Prez, and Dre into the same set without ever breaking the flow.

He's worked every venue the bay's got, from now-defunct clubs like the 1-Beam, Nightbreak, and Berkeley Square (back in the late '80s when he was spinning alongside live bands such as MCM and the Monster and heavy metal outfit Mordred) to formerly acid jazz-steeped joints like the Elbo Room and the Up & Down (when he DJed with Midnight Voices), boat parties on the bay, weddings, and until a few months ago

Pause a tivity, the regular hip-hop night he hosted at the Justice League on Wednesdays. He's got his own production company, Illiact Productions, which he runs with local MC and producer Shagnasty, although he also produces for other folks' projects. Recently he's done work on three albums he says people *have* to check out — rapper Equipto's *Vintage, Vol. II: Like There's No Tomorrow*; *The Real High Life* (a comp from San Francisco's Solidarity Records); and the latest release from MC Andre Nickatina (a.k.a. Dre Dog), which drops this week.

Before starting our interview, Pause has to stop by Zebra Records over on Haight (hence the pulling-out-of-the-garage adventure) to pick up a replacement part for the mixing board over at AsiaSF, where he's working as the club's manager. In the quarter block between where he parks his car and the record store, two people recognize him and yell hellos while his pager goes off and he deftly punches in messages back to another friend on his A.V. keypad.

When I comment on how hectic this all seems, Pause replies with a sigh, "It's like this every single day. From when I wake up to when I go to bed."

Soon we're back at his recording studio (with nary a beam touched), a cool, dark stretch of basement beneath his parents' home on Scott Street and the place Pause tells me he'd rather be than anyplace else in the world. He slides into the swivel chair behind his mixing board, turns off his cell phone ("or else we'll never get done"), and leans forward. I ask him how he started DJing.

"It's kinda funny," he says in his gentle, understated baritone.

"Originally I was into the whole hip-hop culture — the break dancing, the graffiti. So one day, when I was 15, I was over at my friend's house — his name was DJ Action — and I was sketching in my little notepad. He had turntables, which I'd never seen before. Him and this other guy started scratching, and it just seemed like noise. I was trying to

concentrate on sketching, so I told them to shut the hell up. So they said to me, 'You think it's so easy? You try it!' I went over there and tried it, and I *could not do it*. The coordination thing was screwing with my brain. They started laughing at me, so I was like, 'I'm going to get this. You're not going to laugh at me.'"

However, Pause (who wasn't Pause quite yet) didn't have turntables at his house. He'd had a musical upbringing though, growing up listening to his oldest brother (he's the youngest of eight children) play bass with the Doobie Brothers, A Taste of Honey, and Larry Graham, to name a few, and playing the drums (for three weeks, before his mother threw them out) and the keyboards as a child. He just envisioned the turntables in his head and slowly figured out how they worked.

"So then," he says, grinning, "I went back over Action's house and just started doing it. He was trippin'. That day he gave me his turntables to take home over the weekend and told me to make him a tape."

noise

And a DJ was born.

When he was younger Pause stuttered, so to overcome it he would simply stop speaking and think about what he was going to say every time he felt a stutter coming on. He never told any of his friends about his impediment, so one day back in '85 his boy Spraze told him to "stop pausing" while telling a story. When the speech of the young DJ (who'd decided on the hip-hop moniker "Phase 3," because he'd read about some guy in New York with the name "Phase 2" and thought it was cool) continued to halt, Spraze declared, "I'm going to start calling you Pause." The name stuck. The newly christened DJ Pause didn't tell many people about his turntable skills. DJing hadn't become a big thing yet (a far cry from the present, where everyone you spill beer on spins), and it wasn't until his senior year at MacAteer High School that he shared his talents with the folks in his class. By then hip-hop was huge, with the Beastie Boys, LL Cool J, and Run DMC blowing up the charts. On the streets of San Francisco everyone was losing their minds over a mix tape by local DJ Jazzy Jim.

Except Pause.

"I didn't see what the big deal was," he says. "I told people, 'I can do that.' And they were like, 'Right.' So I went home, I made a tape, and I brought it to school the next day. I played it, and suddenly everyone started asking me if they could borrow it. By the end of the day everybody was like, 'Make me a tape! Make me a tape!' Soon it got to the point where I was on Mission Street tagging, and a van would roll by playing my tape! I was like, 'This is a trip.'"

Around that same time, Pause discovered a yin to DJing's yang: producing.

Starting with just a sampler and a sequencer, Pause expanded his equipment arsenal after he heard Dr. Dre's *Chronic* in '93, buying a computer and sound modules to achieve the sound he wanted. And though, he says, he loves DJing and hopes to be spinning in the clubs forever, his greatest hope is that one of the acts he's producing blows up, so he can stay in the studio and be part of the "backbone" behind it.

"I don't want to be a front man," he says, hunching over. "When I've been on the road, all I wanted was to be back in the studio. I jones for it." You'd never know this from the way Pause works it when he's spinning. Last time I saw him was at the Bulletproof Boat Party, where he whipped the crowd into a frenzy with his seamless beats. During his set the dance floor was packed. When he finished, leaving the next DJ to take over, folks scurried away. "A DJ has to feed off the crowd to be successful," he says, speaking of that evening.

In many ways Pause is an OG, steeped in the old-school values of hip-hop.

He's seen the crowds change over his 16 years on the San Francisco scene and believes that, these days, many folks aren't feeling what hip-hop's really about. "The crowds are getting fake," he says. "A lot of kids don't feel the culture. They don't understand it — they're watering down the hip-hop scene. If they've been around as long as we've been around, you know, first-generation hip-hop, they would see this. I have nothing against second-generation hip-hoppers, but kids, you gotta do your homework. Don't get it out of a magazine. Don't believe everything you read. Talk to folks." Like many of us, he blames the dot-com boom for many of San Francisco's ills, citing the fact that all the rehearsal spaces he used to frequent are now condos and live-work spaces.

"Take South of Market," he cites. "Everyone knows that's where the clubs were supposed to go. So they sent us there, and now they've built all these lofts, and everyone's complaining. It's supposed to be a metropolitan city. What the fuck?"

But Pause says he's not going anywhere. He tells me that, at the moment, hip-hop is San Francisco's "best-kept secret," explaining that most of hip-hop's extremely commercial status has forced local headz to scurry back underground.

"If you do not know where it's at, and if you do not know where to find it," he says of the local underground, his eyes glinting mischievously, "I'm not going to tell you. You just gotta find it. It's there."

When I press him, he doesn't budge.

"Turn off the tape," he concedes finally, "and maybe I'll tell you."

I'm pressing stop. ❖

For more information on albums featuring DJ Pause's production, check out www.nickatina.com or www.milliondoldardream.com (Andre Nickatina), www.solidarityrecords.com (The Real High Life), and www.soulnote.net (Equipto).

noise

October 2000
Local motion

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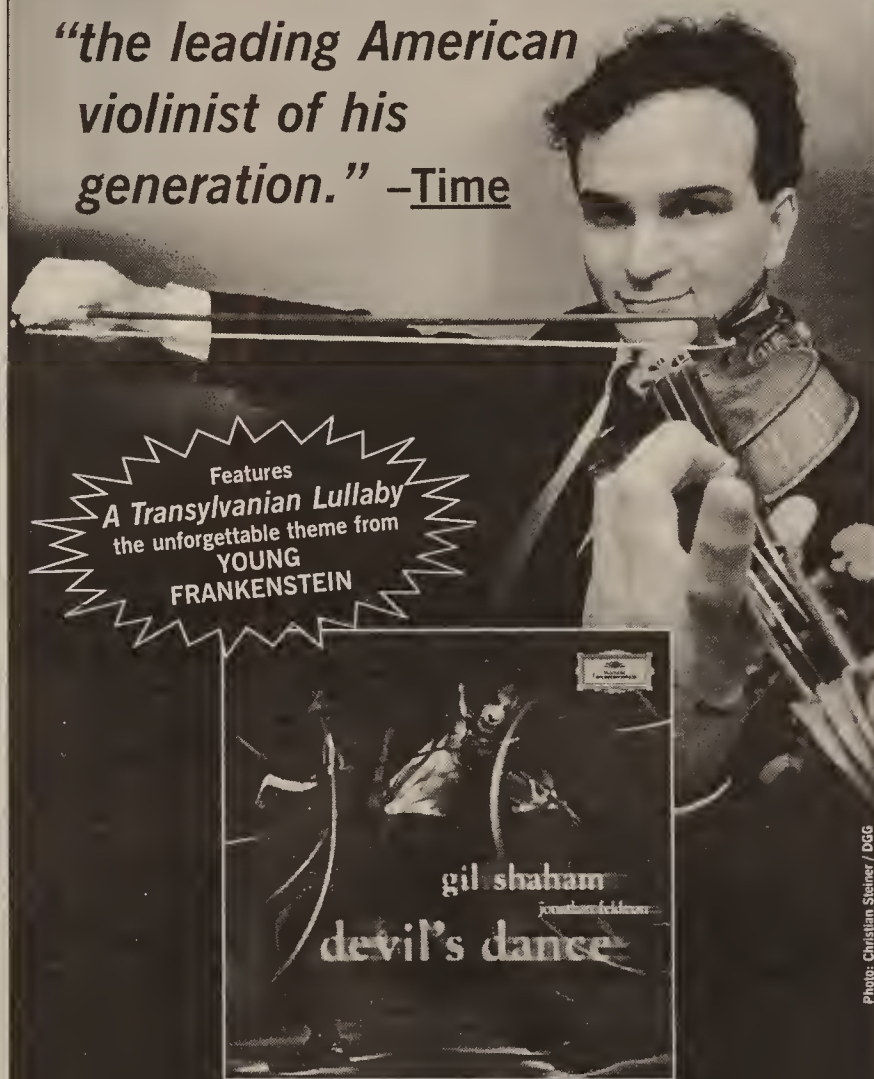
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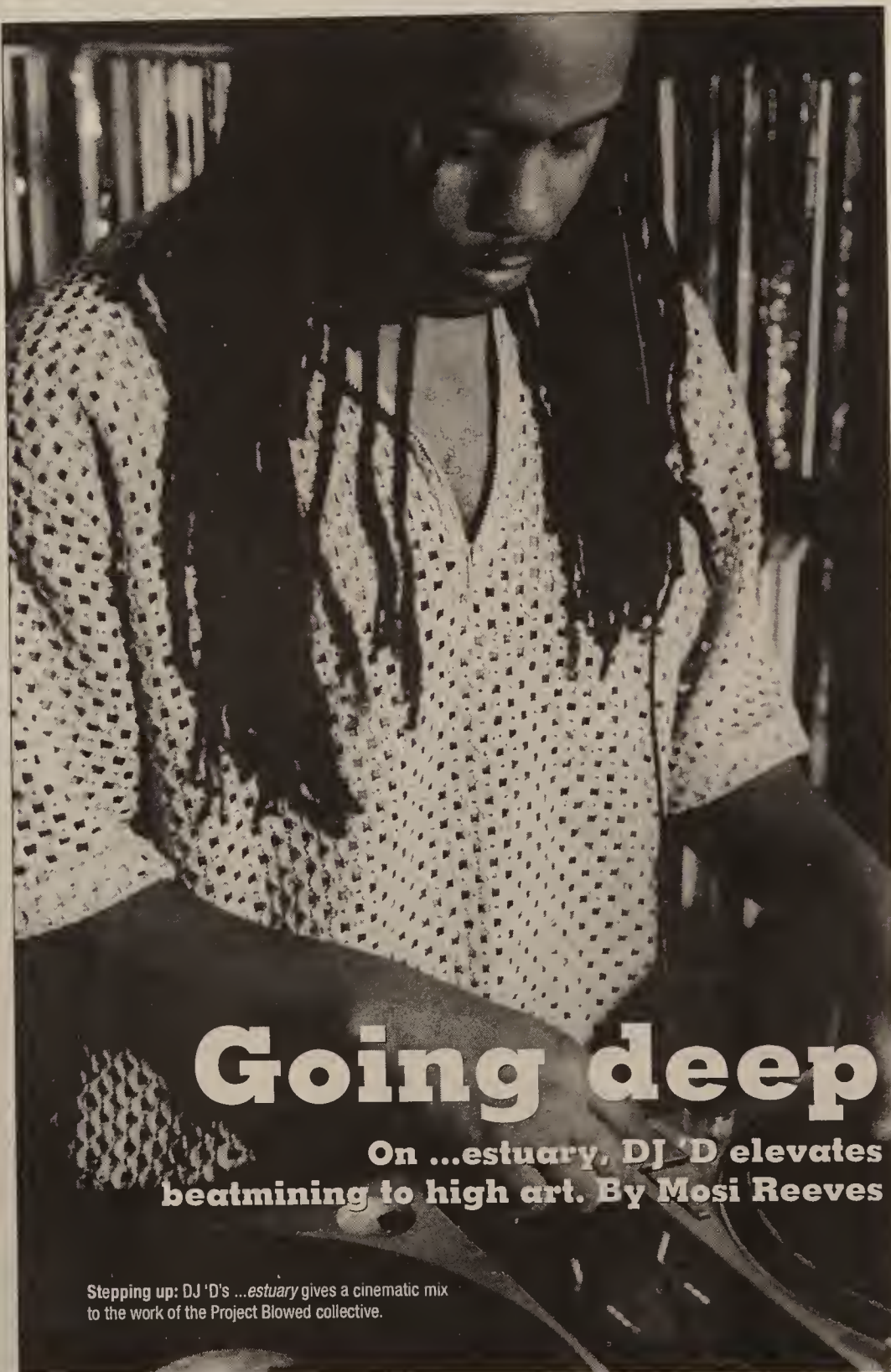
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Going deep

On ...estuary, DJ 'D' elevates
beatmining to high art. By Mosi Reeves

Stepping up: DJ 'D's ...estuary gives a cinematic mix
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Last year an album appeared in the display racks at Amoeba Music. On the cover, beneath the name Highlife Movement, a diver was descending into the nether regions of the ocean toward a nondescript crate, from which a crane was hoisting the top. Those who purchased the record discovered that the Highlife Movement was the nom de plume for Dwayne Wilson, a.k.a. DJ 'D, and that the album, ...estuary, was a series of outtakes, freestyles, and instrumentals — layered and blended into a involving, cinematic mix — by

Los Angeles's much heralded Project Blowed collective.

Sounds of carriages traveling through time are contrasted with the echoing refrains of Nino Rota's "Murder of Don Fanucci," set over a ferocious, thumping beat and a sample of Ice Cube repeating, "Yeah" (as in "You know how we do it"). In the middle of it all, Jodie Foster's Dr. Eleanor Arroway character from *Contact* proclaims, "The universe is run by mathematics."

"It doesn't really tell a fictional story, a narrative," says 'D, ...estuary's

author. "It's basically about the brotherhood between me, Aceyalone, Abstract Rude, Fat Jack — how we first met in 1996 and started making tracks while sitting around the house." The latter three were working with Jerry Wilkerson, DJ 'D's roommate, who owned the now-defunct Ocean Floor Records. "They'd hear me banging beats on the SP 1200 in the morning, so they'd come to my room and be like, 'what's up?'"

"They'd say, 'We don't have to go to the studio until the night time — you wanna just mess around?' So we were

noise

messing around, a lot of it was garbage. I just tried to pick out the best ones."

...estuary's filmic qualities amiably accommodate the appearance of Mikah 9, Abstract Rude, Aceyalone, and others, who pontificate on various issues pertaining to hip-hop culture. Some of the music was provided by Fat Jack, the Los Angeles producer who has worked on nearly all of Project Blowed's recordings, including the underground classic *Project Blowed* compilation.

"It's got to be a picture," DJ 'D says. "A lot of people make a loop, a kick drum, and a snare, and that's it. It's like drawing a skeleton sketch compared to drawing a Mona Lisa. Fat Jack taught me that."

Nevertheless, by elevating beatmining to high art, on ...estuary DJ 'D does more than make jams out of found sounds. He reconfigures a pile of demo tapes — made, he says, when he first met Aceyalone, Abstract Rude, and Fat Jack — into a meditation on life and music, and a friendship forged between brothers of the same mind.

"We were missing each other," DJ 'D says, remembering that period when the three returned to Los Angeles after Ocean Floor's demise. "I put out the record to remind them that I'm still here, and I remembered that time we were together."

DJ 'D's home, nestled in San Francisco's Western Addition, accurately reflects the dual personality of ...estuary. On one side of his front room is a well-lit space surrounded by couches, plants, and African masks hanging from the beige-colored wall. On the other are banks of recording equipment, two bookcases of records, and a set of turntable decks.

...estuary, much of which DJ 'D recorded in his home studio, was the first release on DJ 'D's Massmen Records, a label he formed more than a year ago while working as a salesperson at local distributor Revolver USA. Since then he's reissued Abstract Tribe Unique's first two albums and their *Underground Fossils* EP, as well as a collection of ATU instrumentals and Anticon's first compilation, *Music for the Advancement of Hip-Hop*.

His sophomore album and next label release, *The Workers Union*, is a considerably brighter "film" than the melancholic, pensive ...estuary. It opens with an excerpt from Minister Louis Farrakhan's "Day of Atonement" speech two years ago, before MC Genstar's voice kicks in on "Shine (The Super Soul Flow)." "Who's the kid from Frisco that be flowing so smooth / One day with Paul Nice, the next day with Ab Rude?" he asks while Lady Blue croons in the background.

Other guests appear, among them Abstract Rude, who served as executive producer on the album with DJ 'D, Awol One from the Shapeshifters, Aceyalone, and Street Reportaz. Unlike DJ 'D's first album, which mostly consisted of freestyles and unfinished songs, *The Workers Union* is filled with full-fledged tracks like Ab Rude and D.K. Toon's "You Ain't Gotta Lie" and Virtue's "Committing Random Acts of Peaceful Crime." Here DJ 'D works as a conductor and director, rather than as a composer, and his participation is relegated to beat making, though he does give himself a chance to shine on two instrumental cuts, "Down," and "Live at the Lounge Pt. 1." He says that it's "a lot more soulful, a little bit more mellow. I've trying to step up my production, and I'm learning a lot."

The Workers Union is a more conscious stab at creating a "rap compilation." At times the panoply of voices threatens to overwhelm DJ 'D's concept. But thanks to his clever sequenc-

He adds, "I think the soundtrack samples, the strings that I used ... it reminds me of really old, obscure movies. I don't know. Maybe I watch too much A&E or Bravo ..."

...estuary and *The Workers Union* compare favorably with any hip-hop recording from the last two years. But it's merely par for the course for DJ 'D and Aceyalone (*Book of Human Language*), Abstract Tribe Unique (*Mood Pieces, Underground Fossils*), and Fat Jack (*Cater to the DJ*), all of whom released outstanding albums in recent years.

Unfortunately, the hip-hop nation has been slow to recognize their talent for crafting thoughtful, soulful, and intelligent sounds; that neglect has included a disastrous review in *XXL* magazine last year that awarded Abstract Tribe Unique's most recent album, *South Central Thynk Tank*, no stars.

Because DJ 'D's music — and that of his crew — is relatively avant-garde to a generation weaned on sing-along,

radio-friendly ditties, it's doubtful that they'll ever earn critical and commercial acclaim. Despite toiling in the Los Angeles underground for well over a decade, exerting a profound influence on stars like Dilated Peoples, Jurassic 5, and Black Eyed Peas with their freeform, jazzlike lyrics and esoteric cadences, Aceyalone and Abstract Rude still don't get respect

from L.A. radio jocks like Sway and Tech of the world famous *Wake Up Show*.

The newly minted Workers Union production title will appear on an upcoming Aceyalone 12-inch single for hip-hop powerhouse Rawkus. This, and touring behind *The Workers Union* album, will — DJ 'D hopes — raise the profile of their projects. Like the Bomb Squad or Beatminerz production crews, Workers Union will give him, Fat Jack, Abstract Rude, and Aceyalone a recognizable imprint.

"I've always been a worker bee," said DJ 'D. "I think about Massmen as a job that I have to do, because I have to support all these people. I think of it as a blue-collar type of thing — how these guys rhyme, even though they've been in the game, like they were kids."

Nevertheless, he adds, it's also his job as a label head to use his youth and enthusiasm to bring his crew more and better results than they've experienced in years past. "When you're driving down the street," he says, "if you see an opening, sometimes you gotta speed up to cut in. It doesn't mean you're going to join the rat race and drive fast all the time, but sometimes you have to step it up a little bit to make it." ❖



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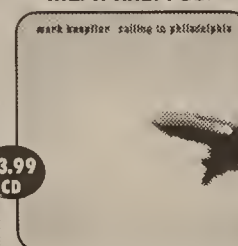
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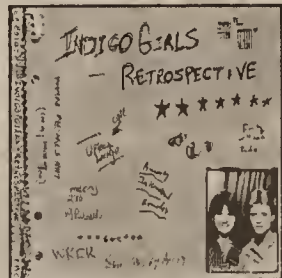
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Multiple maniacs

She Mob doesn't act the appropriate way. By J. Neo Marvin

A wobbly tremolo-laden guitar figure sets up a song whose first line is "Why didn't you tell us that you were taking Prozac for an experiment?" A bratty punk anthem about cutting school to stay home and smoke pot climaxes with the plaintive cry "Why did I become a teacher?" A tender ballad of sisterly solidarity ("You can call me anytime ... I understand") turns out to be sung from the point of view of Linda Tripp. These are some of the passionately blunt statements and sardonic twists you'll find in She Mob songs.

Formed in the late '90s, the band is actually a reunion of sorts, centered on three friends (Sue Hutchinson, Diane Wallis, and Lisa McElroy) who have dabbled in music for nearly two decades. (Fourth member Alan Korn, veteran of countless San Francisco bands, has known the other three for almost as long.) Smart, funny women in their mid to late 30s don't often start up bands on a lark, but a few listens to She Mob's diverse, clever, and hummable debut album, *Cancel the Wedding*, may make you believe that more of them should.

Forging a clanky but melodic sound out of their own mostly self-taught multi-instrumental skills (apart from drummer Lisa, everyone

trades off guitar or bass), She Mob call up an odd array of echoes: '60s girl singers, obscure early Rough Trade bands. But they remind me most of the mournful yet raucous and humorous music of the Can-nanes or Scrawl. The thing that makes them more than another garage band is their stellar songwriting, the product of three writers whose individual styles are an outgrowth of their personalities.

Hutchinson is the extrovert, mining rage and silliness with an actor's arsenal of voices, from sarcastically sweet croon to aggressively deranged shout; her songs range from stories with mind-warping word-play to topical vignettes. In contrast, Wallis's songs tend toward plainspoken, emotionally direct potency. McElroy is a master of the deadpan barb whose newest songs (including the aforementioned Linda Tripp ballad, "I Am You") suggest she may be the postpunk Dorothy Parker that Lois Maffeo never quite became.

It happens to be Wallis's birthday when I get together with She Mob to do an interview. (The night before, the band played Oakland's Stork Club dressed as the Powerpuff Girls, with Korn as monkey villain Mojo Jojo.) More than once, they seize control of the interview to question

one another. All journalists should have it so easy.

Bay Guardian: Your name comes from a '60s B movie.

Lisa McElroy: We swiped it from a Roxie flyer, before we had even seen the movie. It's about five crazed women who escape from prison and capture a male gigolo and perform unspeakable acts on him.

Diane Wallis: Didn't they wear, like, conical bras in the movie?

Sue Hutchinson: One does. She pokes him with her bra and says, "Mah tits are as hard as mah heart!"

LM: And then she lunges upon [the gigolo], and when she pulls back there are two holes in his chest.

BG: Let's talk about some of your new songs. "Munchausen Syndrome by Proxy" — that title's a mouthful.

LM: Munchausen syndrome is this awful syndrome where women — mostly women — give their kids medicine they don't need, or constantly take them to the doctor, and the kids have unnecessary surgery or prescriptions because the women want attention for being the "health provider." Sometimes people do this for years, and no one catches on. Some women get famous for having such sick kids and get foundations started up for themselves, and they get to meet, like, Hillary Clinton and

noise

become famous for "taking care" of their kids.

DW: Lisa had written the words and had an idea of the sound she wanted, and Alan came up with the music.

Alan Korn: The concept was Metallica.

SH: And Alan had never heard Metallica!

LM: I used to be a heavy metal DJ when I was growing up in Concord, and I thought "Munchausen Syndrome by Proxy" sounded like a bad heavy metal concept and it would be funny to write this hard-driving song about it.

BG: "Appropriate Way" is one of my favorites: "I don't know how to act the appropriate way."

AK: It's a universal theme.

SH: Let's just say the situation [that inspired the song] has been resolved, and I'm currently acting the appropriate way.

LM: Diane, what's "So Sleepy" about?

DW: I think it's partly about my friend with M.S. and partly about my dad — about people who have to spend a lot of time in bed.

LM: Isn't "When You Go Away" about him too?

DW: Well, it was about him getting Alzheimer's. You watch somebody go through that, and sometimes they're not ... there.

AK: Like "Mrs. Idey" [an eerie song from *Cancel the Wedding* about an old woman wandering off and getting lost].

DW: Right. Mrs. Idey had Alzheimer's too, and my dad remembered her story when he first started getting it, which made it really spooky.

BG: Explain "Melvin" — I've never figured that song out.

LM: My husband's mom lives in Massachusetts, and her neighbor, Melvin, is autistic. He's in his 20s now; he really likes machinery and clocks, and he loves the sound of trains. [The] song is about his grandfather becoming ill. It was Melvin's first time dealing with losing a family member he was close to; Melvin got a tape from his mom, and he loves the song, so that's cool.

BG: Let's see, your songs have weird mental states, deaths in the family —

SH: And unrequited longing, in "Soulmate." There was this friend of mine from another state, who fell in love with this guy from a band, and he kind of led her to believe that they were soul mates. He said he'd been to a psychic who told him he was going to meet his soul mate, but he would be involved with another woman, and he wouldn't be able to be with [his soul mate] for a couple of years. He said that to my friend while they

were lying in bed and looking into each other's eyes for two hours straight without talking.

AK: Or blinking!

SH: He didn't come right out and say "wait for me," but she thinks he led her to believe that. Then she went to a psychic who said the same thing to her: "You will meet your soul mate, but you will have to wait!"

LM: These psychics had both gone to the same psychic class! So I, being a very big skeptic, wrote this song about these psychics messing with this woman's head.

DW: I think we should ask Alan more questions. How does it feel to play in a band —

SH: With so much estrogen?

AK: [In] the '80s punk had already happened, and suddenly there were all these brilliant bands with women in them.

LM: Well, that's when we were coming of age, during this time when all these women just formed bands and didn't care if they were "good." They just got together and got all their emotions out.

SH: Frightwig!

BG: But more and more people are discovering that period now. You see things like the Raincoats reissues a few years back, a new ESG compilation, and the box set of Kleenex/Lilliput will be out soon. And young bands like the Subtonix who draw inspiration from all that music. It still reaches people.

SH: Can I tell you why I'm in She Mob?

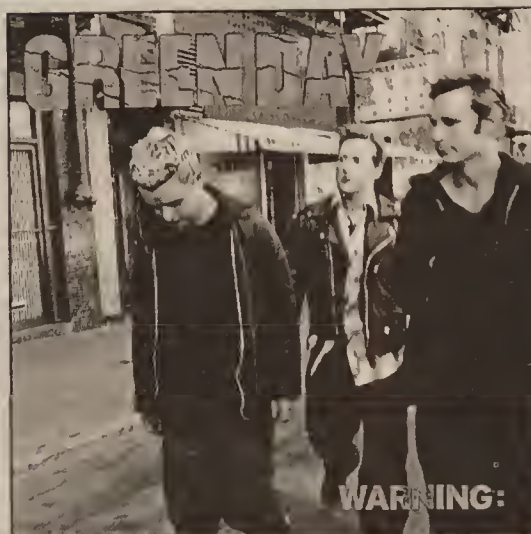
BG: Please do.

SH: Because it's a really good way for me to process my emotions. And it's a socially acceptable way to scream out loud. ❖

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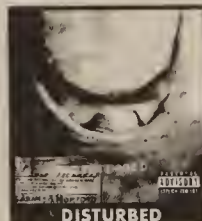
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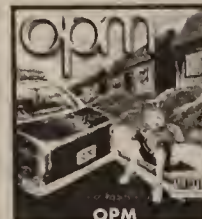
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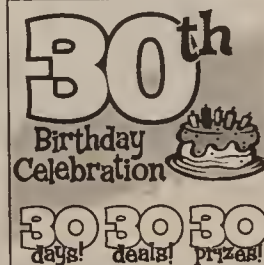
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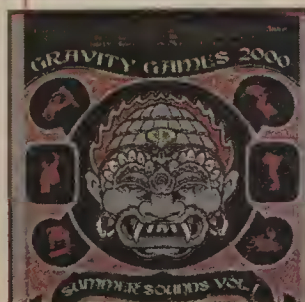


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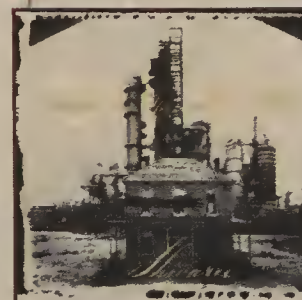


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20/20 envision: Kaos (Chris Ritter, left) and Method One (Jason Leder) plan for the future of beats.

Order and chaos

Drum 'n' bass producers Method One and Kaos get complex.

By Amanda Nowinski

Ordering a Long Island iced tea at a bar that holds pretensions of classiness is an embarrassing thing to do because of two direct messages it sends to your bartender (and to anyone else within listening range): (a) I don't care what none of y'all think — I plan on getting completely fucked up; and (b) Any old combination of booze will do. Regardless, I take the risk for my interviewee, Kaos, because not only is it the polite thing to do, but also I feel a certain kinship with those who drink cocktails out of pint glasses (my own enormous Bloody Mary sits perspiring on the table). His partner, Method One, however, does not partake in the nectar of Satan, which makes me a little more nervous than did my interaction with the condescending bartender ("Excuse me — a Long Island iced tea? Well, we don't normally make those, but ...").

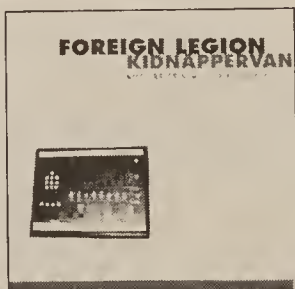
Back at the table we resume our interview, and after 30 minutes of talking drum 'n' bass, it becomes entirely evident that the pair, together known

as the production and DJ team Atlantiq, are the living embodiment of symbiosis, yin and yang, and black and white — the very elements of which drum 'n' bass is composed. Aptly named, Kaos is the hyper one, the one I imagine as the fast-running breakbeats. He fiddles with any scrap of paper on the table and draws lines with his fingertips from the water dripping off our drinks. He seems distracted as we talk but interjects unexpectedly with eloquent observations, hilarious cracks, and brief additions to his partner's sentences. He's clearly on the ball — it's just a bouncy, idiosyncratic ball; he's got the temperament one expects from the traditional artist-as-eccentric. Method One, also perfectly named, looks at me with level blue green eyes when he speaks, intently follows everything I say, and responds, dare I say, very methodically with clear, straightforward answers. In my personification of the music they create, I imagine him as the calming synth pads layered over flustered beats, or the earthy bass lines

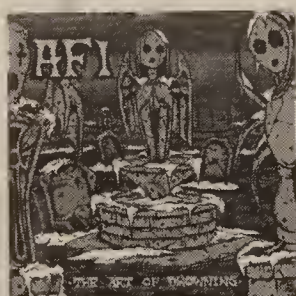
that make up one half of drum 'n' bass. "Chris [Kaos] can come up with wacky techniques that I would never think of," says Method One, né Jason Leder. "And I kind of rein him in when things get out of hand."

In reality the pair, who migrated here from Philadelphia not too long ago, don't let much get out of hand. They live together and work together no less than six days a week, placing beats against tones in their living room for hours on end. Leder, 26, and Jason Ritter, 23, make a sound that the geeky rulers of the electronic realm would genre-fy as "atmospheric" or "jazzy" — drum 'n' bass terms that somehow belie the dance-floor nature of their music. Although you can hear the dreamy ambient side of their sound, there's nothing chill-out about it. And while you might discern the jazz drumming feel to their beats and the Herbie Hancock fusion vibe of their chords, employing the term "jazzy" connotes a music that casually wishes it was jazz but doesn't have the required skill. Kaos and Method One

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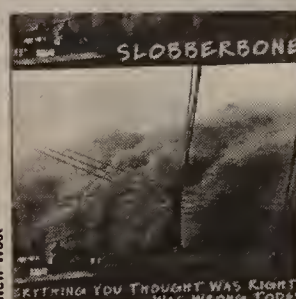


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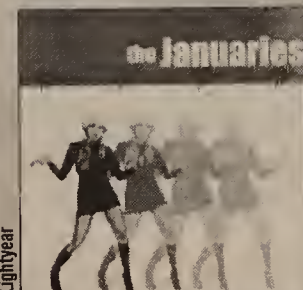


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are all about skill. They're the first Americans to be released through the U.K.-based Good Looking Organisation, the premier atmospheric/jazz (sorry, had to do it) drum 'n' bass label consortium headed by LTJ Bukem, the hands-down innovator of this style. They've also released tracks on the Montreal-based Dune Recordings and Evil Teen Records and San Francisco's own True Intent Recordings and Elite Recordings, and in 1994 Leder debuted with a jungle remix of Deee-Lite's "Call Me" for Elektra. "We don't have time to get out much," Leder says.

You can hear the hibernation in their music — there's too much going on in each song to assume that these guys are simply banging out tracks in between nights spent clubbing. Each track fastidiously employs a plethora of keyboards and samplers and lots of jazz, electro, techno, ambient, and funk influences. The "Intersect" single is jazz fusion on speed; complex melodies are scribbled over fast-paced beats while sumptuous bass lines curve and bend beneath the programmed mayhem. The gently ticking drums on "Access Node" anchor '80s electro keyboards as ambient clouds puff and float about; the quintessential morning song "Thoughtforms" begins like a gorgeous ambient sunrise and develops into spacious, warm tones over live drumming samples. Each song melds opposing elements of light and dark, propulsion and stasis, soft and hard, intellect and body — this is music that is as satisfying beneath headphones as it is booming on the dance floor.

"Our music is very, very layered," Leder says. "A lot of drum 'n' bass is more stripped down and simplistic in general. If you go and hear a drum 'n' bass DJ, most of what you'll hear are stripped down to elements; you have a beat, you have your bass and a few noises here and there, and it's just put together. We do a lot of layering to the sound."

"It's musical," Ritter interrupts.

"Yes, we use musical sounds."

"Melodies," Ritter adds.

"We use chord progression, the whole thing, and that's what takes a long time. We're trying to cram so much more into our tunes than what is expected. In fact, sometimes we cram too much in there —"

"And have to take stuff out later on," finishes Ritter, who co-launched Philly's top drum 'n' bass club, Platinum, with Dieselboy and MC Dub 2 in January 1998.

"When you read interviews with drum 'n' bass producers," Leder continues, "they'll say they were in the studio and just knocked it out in four or five hours. We've tried doing that but can't. Both of us are so detail oriented; we sit there on the beats and listen to them, make sure everything is in tune. We get a form of tunnel vision —"

"Perfectionism," completes Ritter.

The pair, who grew up in a suburb of Philadelphia, aimed high right from the start. They began mailing

their tracks to Bukem back in '97 and, perhaps surprisingly for a couple of Americans, received detailed feedback from the legendary producer, some of which they have tacked to their wall. "We weren't sending our tracks to anyone else," Ritter says. "Our perspective was, if it isn't good enough to get released on a premier drum 'n' bass label, we don't want it coming out."

While it might not seem like a big deal to most people, being released on a U.K. drum 'n' bass label as prestigious as Good Looking is some serious props for an American producer. "American drum 'n' bass isn't seen the same way as U.K. drum 'n' bass," Leder explains. "And the comments you get from both American and U.K. producers are 'Oh, it's pretty good for American drum 'n' bass.' When people hear a track from American producers, people will see it's from America and will automatically assume it isn't up to the standards of U.K. drum 'n' bass."

"We're trying to slowly erode the stigma surrounding American drum 'n' bass," Ritter adds. "A quarter to a third of the tracks we play are American. I respect a lot of stateside producers, but it's not our style. It's hard. Some of the stuff we play is hard, but it has to have some serious funk and melody in there."

Which brings us back to another hurdle for Atlantiq: atmospheric drum 'n' bass is not terribly popular in the clubs, where harder techstep is still the dominant sound.

"A lot of people just want that energy that you get from the hard stuff," Leder says. "It's more of a release thing."

Ritter adds, "As opposed to an intellectual thing, where you're thinking, 'Oh, I like this song, that melody is beautiful, the beats are programmed well.' Instead, it's more like, 'Woah! I'm crazy!'"

"A lot of people, when they're expecting hard stuff, sit down for the melodic stuff," Leder continues. "No one is more confused by it than we are. Chris and I are somewhat insulated from having a zillion DJs in San Francisco because those zillion DJs don't play the records we play. For the most part."

"For the most part," Ritter emphatically repeats.

"And sometimes people get the impression that when you say 'atmospheric drum 'n' bass,' it's fluffy bird-calling music, chill-out music. But both of us are dance-floor DJs. Neither of us have any interest in going behind the decks and putting people to sleep."

"When we're making music," Ritter adds, "we try to make head and dance music. There's no reason why you can't have both." ❖

Atlantiq club residencies are Bassment, Fri., 10 p.m.–6 a.m., and Advanced (monthly party; next one Thurs/12), Ten 15 Folsom, 1015 Folsom, S.F. (415) 431-0700. For more information on Atlantiq go to www.atlantiq.com. For more information on Advanced go to www.eliterecordings.net.

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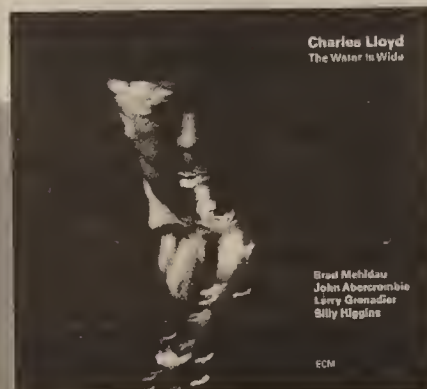
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noise Cool: off

Halou's second album is *Wiser*.

By Michelle Goldberg

The sound inside Cafe du Nord is full of fuzzy reverb, and not in a good way. Rebecca Cosboom, singer of the Bay Area band Halou, is seven months pregnant and tired — she keeps putting her hand to her forehead as if she's feverish. I just flew into town, I'm exhausted, and I'm supposed to be somewhere at 10:30 p.m. for a job I can't afford to mess up. There are no seats, and my feet are throbbing in my impractical shoes. But 11 p.m. comes and goes, and though my husband keeps tapping me and saying, "We should leave soon," I hush him and say, "Just one more song."

An echoing loop of Rebecca's high, crystalline voice introduces the new song "Wholeness." As it starts, she stands behind two microphones. One makes her sound like she's underwater. Singing into it, her voice struggles to be heard over the shimmering synth melody, narcotic beats, and electric guitar drone produced by Halou's two other members, Rebecca's programmer-keyboardist-guitarist husband, Ryan Cosboom, and drummer Mikael Eldridge. There's a deep pathos in the music's suggestion of a girl overwhelmed, but for the choruses Rebecca switches mics and her voice becomes suddenly loud, clear, and cathartic. It's captivating.

As are their recordings. As a critic, I get lots of free CDs. A fraction of them are compelling and linger in my CD changer for a week or a season. But no matter how big my music collection swells, only a few dozen really endure to be revisited over and over. Halou's 1998 debut, *We Only Love You*, is one of them, and judging by a five-song sampler from their album in progress, *Wiser*, their sophomore record will similarly weave itself into my life.

In fact, the new *Wiser* songs I've heard surpass much of the band's earlier output; each one is as good as the best tracks on the last record. In all their music Halou combine lush, Cocteau Twins-style elysian whirls and soft, otherworldly vocals with electronic beats and textures. But in their recent work they've grown more

comfortable with themselves, moving away from the last album's trendy breakbeats and embracing their new-wave roots and intense emotionalism. Maturing, in part, means learning to recognize what you truly love instead of what you think you should love, and Halou have definitely matured. "My default mode is writing really mellow, pretty songs," Ryan says. "I've gotten more comfortable with that, so the new album is more melodic, with less of the hip drum 'n' bass that was on *We Only Love You*. The cool Ryan at the time of *We Only Love You* was listening to drum 'n' bass. Ryan being honest with himself is influenced by OMD, Wire, and the Tom Tom Club, so that's what you hear on the new record."

While Halou's music is improving, their fortunes aren't: the band's been dogged by hideous luck in the business sphere. Bedazzled, the label that released their debut, lost its distribution shortly before the record's release, meaning it was almost impossible to find. The German label Hyperium was interested in licensing the album abroad, Ryan says, but then abruptly stopped returning phone calls. A little later, Ryan was cruising around an online music store when he found a Hyperium compilation that, to his shock, contained two Halou songs. He fired off a scathing e-mail, never heard back, and doesn't have the money to hire a lawyer. Meanwhile, the trio is still searching for a label to release *Wiser*.

Part of the problem is a perennial one for bands that don't fit neatly into any genre. Halou are an electronic band, but they don't make dance music. They're accessible, but not pop — meaning, Eldridge says, "we've been too weird for the mainstream and too mainstream for weirdos."

For now, the band aren't looking to live off their music. "I just want the music to support itself," Rebecca says. She and Ryan, who live in Marin, are both in their late 20s and already have one baby and two full-time jobs, so maintaining their commitment to their band can be a struggle. Says Re-



Older and wiser: Halou move away from the last album's trendy breakbeats.



Sweet beats: Halou combine lush Cocteau Twins-style elysian whirls and soft, otherworldly vocals with electronic beats.

becca, "There was a point in time when we made \$30,000 one year, and \$10,000 — I have the receipts, I can prove it — went to music equipment and supplies. Twenty thousand dollars is not enough for three people to live off of. I was sitting there going, 'What the hell am I doing?' That's one of the questions that keeps coming up over and over again — 'Why am I doing this?' And the answer is, because I love it."

As with archetypal music-industry victim Aimee Mann, Halou's business disillusionment has become part of their material. Indeed, the title *Wiser* is somewhat ironic — as the chorus of the title track says, "Though we pushed ourselves / To the edge of all we knew / We weren't any wiser for it." The track "We Only Love You" isn't a retread from the last record; instead, it's a song about putting that album out, and all the disappointments involved. Beginning with a funereal, dissonant cello, the song is luminous but sad and anxious. In the chorus Rebecca sings, "And we do, we do what we love / This isn't helping." It's a song about finding out that paying one's dues doesn't guarantee a return.

"When we made the last album I felt like I was going through this amazing life change. I was having my first baby, I had just gotten married, and it was this really amazing point in my life, and I felt like I needed to share that with everybody," Rebecca says. "But the honeymoon's over, honey. This album for me is a lot more about me struggling with my own self-doubt and self-loathing. It's not negative, but it's definitely more pessimistic."

But *Wiser* isn't simply bitterness and self-pity; it's also about surviving and abiding. "The first album had a song called 'You Are One of Us' on it, which was like a declaration — it was basically us saying here we are, like us," Ryan says. "We were really confident. The song 'We Only Love You' is saying here we are; we're gun-shy, but we're still coming at you. It's saying we're a little wounded now, but we still mean it. We mean it more."

The fact that Halou so obviously mean what they're doing is a large part of what makes them so powerful. There's no guile in them; they're just trying to make music they love. And they're able to maintain their faith in themselves because, despite their lack of commercial success, they know others love it too. The Cafe du Nord show is packed, the crowd rapt. They've posted a few of their tracks on Web sites like MP3.com and Riffage, and the response has been passionate. "We got a love letter from Russia yesterday. It was so sweet," Rebecca says. "My favorite line was 'I must have autographs from your hands,'" Ryan adds. "Those are the kind of e-mails we get — where people say, 'This is one of the best things in my collection.' That's the most flattering thing."

Eldridge, a freelance music producer who produced the first Halou record but only became a full-fledged member on the second, calls himself a fan who joined the band, and his belief in it is absolute. "I know that he's a great songwriter, and I know she's a great singer, because I like their music better than anything else in my collection, and I'm willing to go over to

their house and work for free everyday until somebody realizes it," he says. "At this point it's really in other people's hands. They don't fit neatly into a category. It's more like people who liked Depeche Mode in the '80s are going to like these guys, but how do you market that? Depeche Mode isn't cool anymore."

Feeling uncool is a constant theme in the Halou story. Though Rebecca's in an electronic music group, she's never even been to a rave — "I went once, but I didn't get past the line. Even that exhausted me," she laughs. Her lyrics are often about being an awkward outsider. "I know I talk too much / I know I laugh too loud / Oh god, I did it to myself again / Why can't I ever seem to change," she sang on the last record's "Ifish." On the new, almost industrial track "Blue Eye Smile Girl," Rebecca croons knowingly and angrily, "And now it all is clear / Why I lose to blue eye smile girl / With all that she has got / All she lacks — a neon halo." The blend of jealousy and vulnerability is almost impossible not to relate to.

But like all outcasts, the members of Halou believe on some level that their time will come. "It's kind of like when you're in high school, and you're the uncool guy, and you think, 'God, if people only got to know me, they'd realize how cool I was,'" Ryan says. "That's much how I feel about Halou. If someone just played us on the radio like they did with Portishead or Orbital — I always think, 'God, if they'd just give us that chance.'" If someone did, more love letters would surely follow. ♦

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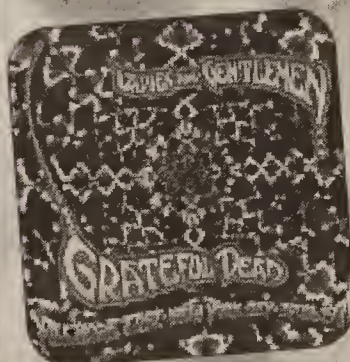
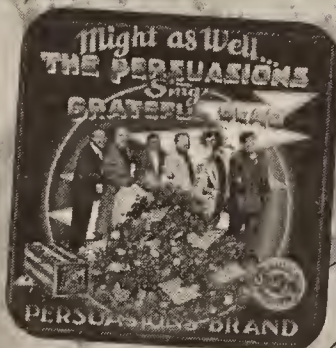


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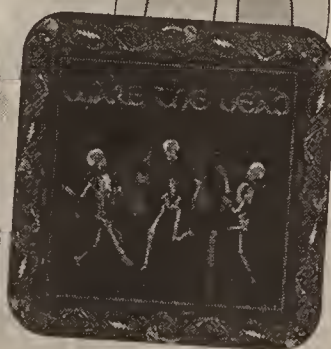
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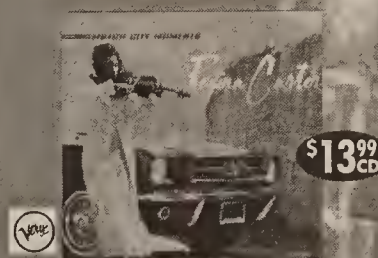
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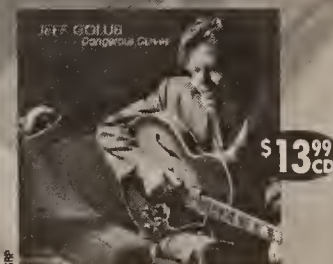
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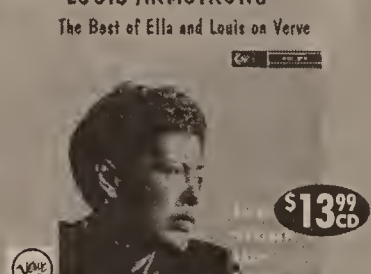
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Eclectic avenue



In the house: Pam the Funkstress has found a place at Stray Records.

Jo Treggiari and Chris Graham expand their indie empire with Stray Records. *By Eric K. Arnold*

Independent labels — companies such as Alternative Tentacles, Lookout!, Stones Throw, and Ubiquity — have long been the lifeblood of the Bay Area music scene. The DIY model has produced labels offering styles and sounds as diverse and surprising as the social and cultural mix of the region itself. Jo Treggiari and Chris Graham, the founders of hardcore-rap label Dogday, its subsidiary Dogday Films, punk imprint F.O.A.D., and their latest labor of love, Stray Records, have branched out in a variety of directions.

"I consider our shit underground; it's not mainstream," Graham explains, when asked to describe Stray's flavor. Treggiari defines the Emeryville label's focus with the catchall term "electronic music," which, as she insists, is "the only phrase general enough to cover all the weirdness we have here." In its first year of existence Stray has already amassed an impressive group of talent. Its roster includes purveyors of beats and rhymes (the Slumlordz, Sunnmoonsëkt, Azeem, the Coup, the Last Kind), cutting-edge turntablists (Disk, Cue, Eddie Def, Joe Quixx, Bullet Proof Space Travelers, and Pam the

Funkstress), drum 'n' bass heads (Westside Chemical), progressive alt-rockers (Unstoppable Youth), and experimental cyberfunk (No Forcefield, Sly Doc, DMT). As Treggiari remarks, "Stray is pretty eclectic."

Launching a new label is a daunting task, but Treggiari and Graham bring almost four decades of combined experience to the table. Graham toiled for Tower Records and Winterland Productions, while Treggiari cut her teeth with her own indie punk label, Mind Matter, later moving on to Rough Trade. The two first worked together at Oakland one-stop the Music People, becoming instrumental in the forming of seminal Bay Area rap label In-a-Minute, which at one time counted Master P, RBL Posse, MC Pooh, I.M.P., and Dre Dog among its artists. Treggiari claims to have signed RBL to their first consignment deal, which paid off when their 1992 single "Don't Give Me No Bummer Weed" became an underground hit.

In 1994, Treggiari and Graham left In-a-Minute and founded Dogday Records. The label's roster reflected the climate of Bay Area rap at the time, with such artists as 11/5, U.D.I., Andre Nickatina, Darkroom Familia,

and los Marijuanos. Dogday immediately established itself as a player in the independent game, yet the label's gangsta clientele proved somewhat limiting. "With 11/5, we could never do shows. [The group] could only perform out of state or in Hunters Point," Graham says.

Dogday released two albums in 1998 that foreshadowed Stray's diversified approach: the Coup's critically acclaimed *Steal This Album* — at the time, Treggiari called it "the best thing we've ever put out" — and Cue's *Hip Hop Shop Volume One*, which made a foray into turntablism and underground hip-hop. The following year Dogday broadened its scope even further with LPs by original East Bay punx Christ on Parade, alternative rock band Creeper Lagoon, and DMT.

The positive response Treggiari and Graham received from those efforts, and an alcohol-fueled brainstorming session, resulted in the birth of Stray, which, as the name implies, is an offshoot of its parent company. While Dogday continues to exist, the label will concentrate on what Graham calls "straight-up hardcore rap." Treggiari adds, "Stray is set up so that we can do whatever we want. We're not a dinosaur, a slow-moving behemoth [like the major labels]. We can make decisions quickly."

Treggiari and Graham's progressive aesthetic extends to their business sense as well. Their artist deals are structured like partnerships, with the upshot being near-total creative freedom and a higher-than-industry-standard rate of royalties and profit participation. This is possible because the company's overhead is low: Stray's team consists of just six: Treggiari and Graham, a publicist, a graphic designer, and two interns.

"Everyone wears a lot of hats," Treggiari says. "We try to do as much stuff in-house as possible." Treggiari herself assembles packages for shipping, a task she says she actually enjoys. She also handles most of the label's business dealings, while Graham concentrates on marketing and promotions. Until recently, when Stray inked a nationwide deal with WEA-backed Alternative Distribution Alliance, "our distributor was UPS," Graham jokes.

Unlike most fledgling labels, Stray is positioning itself to make an immediate impact at retail counters. Its ambitious release schedule calls for six full-length LPs, one EP, and six 12-inch singles to be released between October and December, beginning with the introductory compilation *Stray from the Pack* and the second

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noise

Stray

From page 17

volume in the Cue's Hip Hop Shop series. Also coming up are the Slumplordz debut, *The Yakuza in: Don't Worry about the Kaliber*; No Forcefield's *Lee's Massage Shop*; and a vinyl-only DJ album, *Crushed Breaks*, which have the potential to resonate with three entirely different "underground" audiences. While other Bay Area indies have tried the cross-pollination approach before, it's never been done across such a wide musical spectrum — until now.

Stray's recent showcase at Storyville during the CMJ convention may have provided a hint of things to come. In the club's back room a seemingly endless procession of underground acts performed, while the front room hosted a rotating lineup of DJs. Other CMJ showcases may have attracted more industry glitterati, but Stray's affair was filled with normal, everyday heads — "the people who actually buy records," as Treggiari remarked at the time. At least one celebrity was in the house: turntable titan Q-Bert showed up to check out the DJs and lend moral support to his fellow Skratch Pickl, the rarely-seen-in-public DJ Flare, who appeared with No Forcefield. By all accounts the show was an overwhelming success, highlighted by Azeem's and the Slumplordz's star turns. The high-intensity hip-hop vibe invited comparisons to the legendary Bomb showcases at the DNA that introduced many Bay Area heads to acts such as Mystik Journeymen, the Goats, the Pharcyde, Cypress Hill, and Freestyle Fellowship.

Back at Stray's offices J. Jonah, Pokerface, and Dave Doses of the Slumplordz and Stray publicist Enyina Umeh array themselves on a comfortable couch in the lounge area. A whiff of East Oakland dank hangs in the air as the producer-MC crew explain exactly what "slump" is and why they are the lordz of it. J. Jonah says, "We wanted to have a unique name that was rooted in Oakland. 'Slump' is a word for, like, a slumpin'-ass beat

out here on the West Coast, and I figured we would be the lords of that. Our production style varies for the fact that it's three or four different producers, with more on the way. But at the same time, since we're all friends, I think it's safe to say we coagulate with one type of sound. You can technically term it slump if you want to." Dave Doses adds, "If it doesn't slump, we can't get down."

In accordance with Stray's overall philosophy, the Slumplordz are comparable to, but sound different from, anything else out there. They place as much emphasis on lyrical skills as they do on knockin' beats, and though they don't shy away from turf topics, they also make reference to more esoteric sources, such as (anime series) *Dragonball-Z*. The yakuza symbolism is a direct commentary on the played-out Mafia image appropriated by altogether too many rappers. As Pokerface puts it, "A lot of crews are trying to be Italiano." So are the Slumplordz going around cutting off pinkies? "We chopping off ears, if anything," J. Jonah responds. "People have misconceptions about what they gotta do to be an MC. You don't have to be devoted to a certain mold."

Treggiari and Graham envision Stray playing an important role in a Bay Area resurgence that has resulted in international attention being focused on local independents. The plan is for the label to become an umbrella organization for up-and-coming indies without national distribution hookup, traditionally the biggest stumbling block for do-it-yourselfers. And while lately the mainstream has begun to lean closer to the underground, Graham knows that ultimately it is the consumer who dictates the market, not the other way around.

"The fan decides," he says. "It's not like we're trying to say, this is a hit. We can't force-feed people." Still, according to Graham, "there's better independent avenues than there used to be. Now there's big national pipelines for so-called underground hip-hop. The bottom line is, we can be where we're supposed to be." ❖



Lyrical yakuza: Stray's Slumplordz aren't afraid to slice and dice ears.

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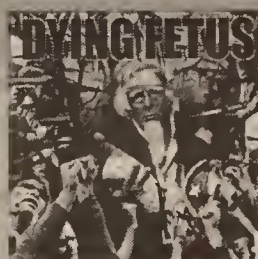
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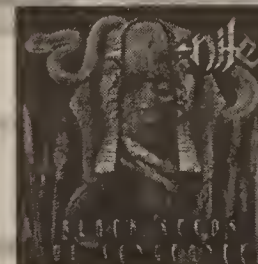
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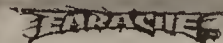
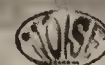
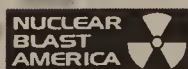
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Have a heart

Perhaps more than ever before, rock boys seem split between fey, sensitive strummers and bombastic big-swinging dicks. One might think that the general pop-cultural pansexuality of the last few years would result in a mellower, more inclusive kind of masculinity, but one would be wrong.

Though RuPaul brought drag to the mainstream, Kurt Cobain donned a tattered frock and turned gaping-wound vulnerability into punk rock, and Marilyn Manson affected a macabre androgyny, a quick survey of today's scene reveals a testosterone rift as extreme as any in decades. Arrogant Neanderthals like Kid Rock and Limp Bizkit snort and huff and paw the ground like frat brothers impatiently awaiting their turn at some bloody gang bang, while swoony indie popsters like Belle and Sebastian's Stuart Murdoch, Trembling Blue Stars' Bob Wratten, and Yo La Tengo's Ira Kaplan play up their passive tenderness. Meanwhile, the figure of the sensitive tough guy has largely gone missing.

With hard rock stripped of all sentiment, save lust and anger, it's easy to wonder if rugged masculinity and florid, tortured sentiment are mutually exclusive. Traditionally, though, they haven't been, at least not within the two genres that spawned rock and roll: blues and country. Perhaps it's because those styles were free of rock's cult of youth and its resulting adolescent fixations and swaggering bravado, but in both country and blues a grown man could cry and still seem powerful. There's no contradiction between Johnny Cash's iconic manliness and the wrenching pathos of tracks such as "I Still Miss Someone" or his cover of Tom Waits's "Down There by the Train," or between Leadbelly's bad-ass-convict notoriety and the devastating melancholy of "Goodnight Irene" or "Where Did You Sleep Last Night." Their tradition — a swampy country blues that marries stolid, world-weary forbearance and heart-shredding sadness — has been continued by artists such as Nick Cave and Tom Waits, who have evolved into gravel-voiced troubadours reveling in Gothic melodrama.

Such music can be every bit as misogynist as any of Eminem's outbursts — Cash's "Delia's Gone" is practically a precursor to Guns N' Roses' "I Used to Love Her (But I Had to Kill Her)." The point is not that these artists are politically superior to the current crop of bile-spewing strutting cocks. What matters is that it's infinitely more compelling to hear a man engage with the full spectrum of rage, pain, and redemption than it is to be assaulted by some prapic cartoon. As any fan of Bogart or Bukowski knows, hard-boiled needn't be the same thing as heartless.

Thank god, then, for the Rock*A*Teens, a Georgia band who remember just how macho passion can be. Continuing in the vein of last year's *Golden Time*, the RATs' new record, *Sweet Bird of Youth*, is a baroque Southern howl of inflamed desire, desolation, and yearning, full of hyperbolically maudlin melodies, bordello piano, surf guitars, and lines such as "The stars come out they drink and fight." The RATs have harnessed country blues to express searing heartbreak while staying strong. As lead singer Chris Lopez wails on "If I Wanted to Be Famous (I'd Have Shot Someone)," a song with twisted AM radio stylings that recall the Cramps, "You know this quiet desperation doesn't suit everyone."

Instead, the RATs' desperation is dense and loud. On "Please Don't Go Downtown Tonight," Lopez sings as a jealous lover threatening, "Don't you dare go downtown cause lord knows I'll find out." What makes the song fascinating is the sheer agony in his voice, the knowledge that he can't dominate the woman he's obsessed with. The music is almost hysterically fervent, Lopez cracking up above a thick wall of guitars and movie-house piano as he sings, "When we were young we ran circles around all the pretty ones all the city's sons / Now we're weak and we're poor just trying to grasp a little more and more and more." It ends with him crying weakly, "No don't you dare, no don't you dare." The character he's assuming here is a controlling failure — any woman's nightmare — but the genius of the song is the way Lopez renders him so richly human we can taste his impotent fury and fear and are thus forced to empathize. Hearing it, one realizes that the problem with today's testosterone rock isn't that it's the voice of pigs — it's that it's the voice of caricatured, boring pigs. The sneering pimpled-out and pimply mooks on MTV don't know it, but sometimes boozy sentimentality and raw anguish are the manliest expressions of all. ♦

As any fan of Bogart or Bukowski knows, hard-boiled needn't be the same thing as heartless.



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Calendar

critics' choices, listings, and more

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Oct. 4 Wednesday

Baptist yodel blues As one might expect from a band that features the Reverend Dwight Pentecost playing Jesus-and-Mary double-neck guitar, **Slim Cessna's Auto Club** delivers country music from a twisted religious perspective. Lead singer Cessna grew up the son of a Baptist preacher, an influence apparent in the songwriter's lyrical fixation with angels and devils, as well as the gospel flavor of the group's high lonesome hillbilly sound. The Auto Club mixes traditional country instrumentation (including banjo and pedal steel guitar) with a dash of punk rock energy on their recent debut, *Always Say Please and Thank You* (Alternative Tentacles). Tonight, the band wraps up a monthlong tour with an opening spot for headliners and fellow Coloradans 16 Horsepower. 9 p.m., *Great American Music Hall*, 859 O'Farrell, S.F. \$10. (415) 885-0750. (Dave Pehling)

Chimp change Walnut Creek's Lindsay Wildlife Museum brings **Dr. Jane Goodall** to town to remind us that chimpanzees, in their natural habitats, do not act out scenes from *Titanic*, wear overalls and propeller beanies, or form one-hit-wonder bands with names like Lancelot Link and the Evolution Revolution. Goodall's been studying chimps in the wilds of Gombe, Tanzania, for four decades; since 1960, she's established her hard-won reputation as one of the most important, dedicated, and respected documentarians of primate behavior. Goodall, who is proof that one person really can make a difference, delivers a slide lecture titled "Reason for Hope," aiming to inspire folks to help out local environmental causes. 7 p.m., *Zellerbach Hall*, UC Berkeley, Berk. \$12-\$16. (510) 642-9988. Goodall also appears Fri/6, 2 p.m., *Book Passage*, 51 Tamal Vista, Corte Madera. Free. (415) 927-0960. (Cheryl Eddy)

Oct. 5 Thursday

With no end in sight Artist Pamela Z unveils

8 days a week

Oct. 4-11, 2000

Z Program 8 (Infinity), featuring wildly imaginative artists in an "avant variety" show, to benefit the Theater Artaud, a venue for unconventional artists since 1972. It's not surprising to see Z spearheading this event, as the composer, performer, and audio artist has transformed the space with her talents several times. Tonight, her group the Qube Chix (also featuring Leigh Evans and Julie Queen) take the stage with songs, performance art, and audience-participation shenanigans — anyone who's been wanting to shave her head just might get a chance to costar in this performance. The components of Z's incredibly diverse program — including Donald Swearingen's light controllers, Miya Masaoka's electronic-acoustic Japanese koto, Ink Boat's Butoh stylings, Matthew Brubeck's cello, films by Jeanne Finley, poetry by K. Atchley, and startling photos by John Chiara — make this benefit a tempting smorgasbord for a worthy cause. Thurs.—Sat., 8 p.m., *Theater Artaud*, 450 Florida, S.F. \$20. (415) 621-7797. (Chuy Varela)

Mother sky It's almost been two years to the day since ex-Can member **Kenji 'Damo' Suzuki** and his band mesmerized a Justice League audience with nearly three hours of propulsive rhythms, wailing guitars, and Suzuki's inimitable singing. Over the course of four Can albums (recordings that many consider the group's greatest work) and countless live shows, Damo matched his instrumental collaborators' experiments by combining English, Japanese, and German lyrics with primal, wordless vocalizations, creating his own wildly inventive musical language. Despite the absence of original Can guitarist Michael Karoli on this year's tour, Suzuki and company should still provide a close approximation of the classic kraut rock band's hypnotic live improv. Local space rock champs Subarachnoid Space and Mushroom open. 9:30 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 621-4455. (Pehling)

Oct. 6 Friday

Bustin' loose "If you're really dope, why ain't ya signed yet?" **Souls of Mischief** asked back in the days when they were still on Jive Records. But a lot has changed from '93 to Infinity, and nowadays the East Bay group attests to the fact that independence has its perks (or at least isn't any worse than getting the big screw from someone else's label). Souls A-Plus, Tajai, Opio, and Phesto take the stage with the X-Ecutioners and fellow Hiero cohort Pep Love just two weeks before the release of their latest effort, *Trilogy: Conflict, Climax, Resolution* (which, tellingly, contains the track "Fucked in the Industry"). Veteran stage performers, the Souls of Mischief deliver unfailingly amped live sets. 7 p.m., *Maritime Hall*, 450 Harrison, S.F. \$20. (415) 974-0634. (Sean Dillingham)

Skeleton crew In California, *Día de los Muertos*, originally a hybrid of indigenous religions and folk Catholicism, was reinvigorated by the Chicano movement of the 1970s, when student activists championed holidays — *Cinco de Mayo* was another — that

united the state's expanding Mexican American population. This grassroots renaissance is clearly evident in the work of the 50 artists represented in the Mexican Museum's *'Chicanos en Mictlán: Día de los Muertos in California'*, including some from the giants at the forefront of the movement: José Montoya, Rupert García, Ester Hernandez, Xochitl Nevel Guerrero, Gronk, Patssi Valdez, Rene Yañez, and others. The show kicks off tonight with live music by the Dr. Loco Band; Saturday, curator Tere Romo guides "A Walk through Mictlán," a tour through the altars, installations, paintings, sculptures, and other works. Take note: on New Year's Day, the Museum closes until 2003, when it'll reopen in a new building near the Yerba Buena Center for the Arts. Opening reception Fri/6, 6-9 p.m.; tour Sat/7, 1 p.m.; museum hours Wed.—Sun., 11 a.m.—5 p.m. (first Wed., noon-7 p.m.), *Mexican Museum*, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. Reception free, tour free with \$3-\$4 admission (free first Wednesday). (415) 441-0404. (Varela)

Oct. 7 Saturday

Sun is shining If you want to dance for human rights and justice in a tranquil, diverse, and child-friendly environment, then *'Reggae in the Park'*, a benefit for Global Exchange, is the place to be this weekend. In its 11-year history, this annual music, food, and craft fest has expanded its scope beyond reggae, showcasing local and international artists and providing forums for grassroots organizations, such as the Black Coalition for AIDS. The soulful Los Angeles-based reggae band De-tour Posse kicks off the show on Saturday, followed by Shinehead, Pato Banton, and Burning Spear. The party continues on Sunday with the Bay Area's own Amandla Poets, known for their fusion of Caribbean and South African rhythms, and top Jamaican headliners the Skatalites, Mutabaruka, and Third World. *Through Sun/8*. Noon-6 p.m., *Golden Gate Park*, Sharon Meadow, S.F. \$17-\$30. (415) 458-1988. (Shelah Moody)

Strangers in the night The music of **Ivan Lins** is a colorful tapestry of emotion and rhythm that resonates with a melodicism so important to *musica popular brasileira*. A recent collection called *A Love Affair: The Music of Ivan Lins* (Telarc), with Sting, Chaka Khan, the late Grover Washington Jr., and others interpreting his songs, shows he is the Antonio Carlos Jobim of today. However, he's also a superb performer with a powerful high-tenor voice and is well known for selling out venues around the world with an interactive delivery that gets you singing and dancing. Joining Lins for this concert, aptly titled "Brazil Night," are fellow countrymen Ed Motta — the Luther Vandross of Brazil — and Liela Pinheiro, a vibrant young vocalist. 8 p.m., *Warfield*, 982 Market, S.F. \$25-\$32.50. (415) 775-7722. (Chuy Varela)



Shaven, not scrubbed: Dr. Frank of Mr. T Experience rocks the "Unscrubbed" anniversary concert. See Sun/8.

Oct. 8 Sunday

Wash yer guitar In a city full of disillusioned activists and weary protesters, Ian Brennan continues to organize successful events that educate, inform, and entertain. His most recent coup, a 20th-anniversary celebration for Food Not Bombs, brought more than 13,000 people out to hear indie-

He'll mostly be mobbed and signing autographs, so those who go looking for more than just catching a glimpse of the guy in the flesh should, while they're there, go directly to the source and check out Ellis's mind-ballooning works, such as *The Authority*, *Planetary*, and *Transmetropolitan*, because it gets no better. 3-5 p.m., *Comix Experience*, 305 Divisadero, S.F. Free (signings on first-come basis). (415) 863-9258.

(Alvin Lu)

paper, giving them a punchy, highly stylized quality. Reception Sat/14, 6-9 p.m.; gallery hours Mon.-Fri., 8:30 a.m.-6:30 p.m.; Sat., 9 a.m.-3 p.m., *Photolab*, 2235 Fifth St., Berk. Free. (510) 644-1400. (Sean Dillingham)

Oct. 10 Tuesday

How to groove on life She's buddies with *Simpsons* creator Matt Groening, went to school with Kenny G, has written an illustrated novel (*Cruddy*) and a novel turned play (*The Good Times Are Killing Me*), does commentary for NPR, and pens Ernie Pook's Comeek, a nationally syndicated strip that far outclasses other regulars of the funny pages. Family Circus fans may not understand the complex, matter-of-fact, imaginative characters **Lynda Barry** dreams up, but the artist and writer, who's earned a rabid cult following, never tempers her feisty characters — notably, Pook's (sounds like "book") adolescent sisters Maybonne and Marlys. The devoted Barry-ites at the Booksmith host a reading and signing for her latest collection, *The Greatest of Marlys*; if you miss her there, she'll be appearing around town a few times next week as well. 7 p.m., *Booksmith*, 1644 Haight, S.F. Free. (415) 863-8688. Other appearances: Wed/11, 12:30 p.m., *Stacey's Bookstore*, 581 Market, S.F. Free. (415) 421-4687; Fri/13, *Diesel Bookstore*, 5433 College, Oakl. Free. (510) 653-9965; Sat/14, 10 a.m., *The Way Things Work Theatre* (recording of "West Coast Live"), *Metreon*, Fourth St. at Mission, S.F. \$12. (415) 664-9500, www.ticketweb.com. (Eddy)

Oct. 11 Wednesday

We're here, we're queer, pass the popcorn Extricate your ass from the closet and head to the Castro Theatre for 'Come Out! Come Out!', Frameline's cinematic program in honor of (what else?) National Coming Out Day. The show features short films screened at this year's San Francisco International Lesbian and Gay Film Festival: Frank Mosveld's happy-holidays-and-by-the-way-I'm-gay tale "Home for Christmas"; Kim Cummings's story of two teenage girls, circa summer 1979, "Weeki Wachee Girls"; Jennifer Thuy Lan Phang's exploration



Do come in: Liz Mamorsky welcomes you to her open studio.

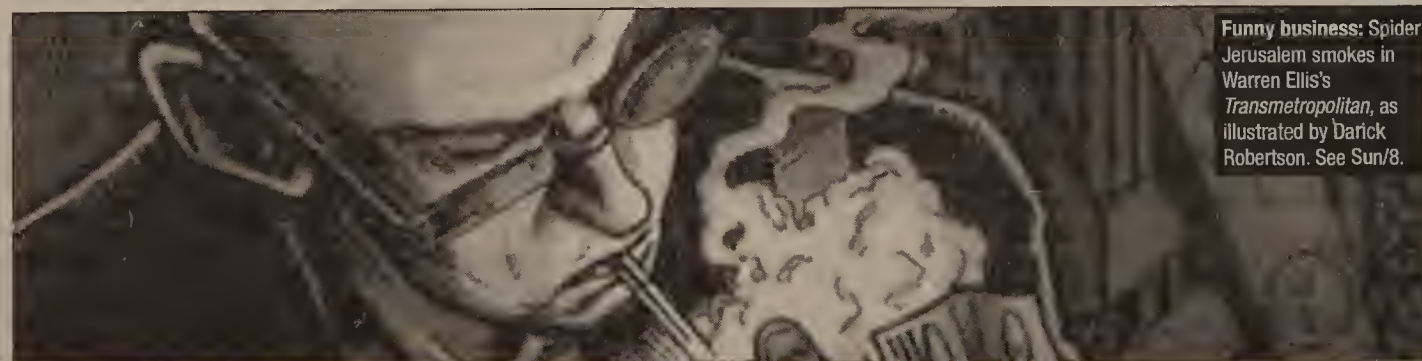
Hot spot

Exploring the world of contemporary art can be as overwhelming as it is exhilarating. With hundreds of work spaces and galleries scattered all across the city, even the most art-savvy spectators could be unsure of where to start. This dilemma is exactly what makes the annual **San Francisco Open Studios** (encouragingly dubbed 'Get Hooked on Art' in this, its 25th year) such a valuable jewel in the Bay Area's cultural crown. Over the course of four weekends in October, the public has the chance to view the paintings, photographs, jewelry, ceramics, and countless other creations of more than 750 established and emerging artists. Each weekend, artists located in different sections of the city open their doors to collectors, investors, and absolutely anyone interested in enjoying San Francisco's wealth of visual art. This easy access allows residents not only the opportunity to buy work directly from local artists but also to observe the creative process. And this year, those attending will spend even more time observing and less time asking for directions, thanks to a comprehensive guide (available free in local bookstores and coffee shops) published by Artspan, the nonprofit organization that runs Open Studios. Also, October issues of the *Bay Guardian* include a map pointing visitors to studio locations. *Benefit preview* Thurs/5, 6 p.m.; *opening reception* Fri/6, 5:30 p.m., *SomArts*, 934 Brannan, S.F. *Open studio hours* through October, Sat.-Sun., 11 a.m.-6 p.m.; for locations and dates, see map in this issue or go to www.sfpopenstudios.com. *Benefit preview* \$35-\$40, *reception and open studios* free. (415) 273-1394. (Kim Brooks)

of a disjointed family, "Love, Ltd."; Lawrence Ferber's "Birthday Time," about a young man's quest to nab his first gay kiss; and "Crush" (named Best Short at this year's Frameline fest), about a boy, a girl, and unrequited love. All five works share the same "outing" theme, so go to get inspired, remember your own experiences, or simply commemorate folks who are proud to celebrate their sexual identity. 2, 4:30, 7, 9:20 p.m., *Castro Theatre*, 429 Castro, S.F. \$4.50-\$7. (415) 621-6120. (Eddy)

The *Bay Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Funny business: Spider Jerusalem smokes in Warren Ellis's *Transmetropolitan*, as illustrated by Darick Robertson. See Sun/8.



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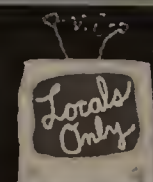
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music

Music listings are compiled by Mosi Reeves. As club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 4

Rock/blues/hip-hop

Burt Bacharach Palace of Fine Arts, 3301 Lyon; 567-6642. 8pm, \$55-75.
Blue Reptiles Blue Lamp. 9:30pm.
John Davis Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Dead End Cruisers, Youth Gone Wild, Bitesize Tempest. 9pm, \$4.
Dynamite Hack, Caviar Slim's. 8pm, \$10.
Johnny and the Blades Elbo Room. 10pm, \$6.
Le Tigre, Tracey and the Plastics, Little Deaths Bottom of the Hill. 9:30pm, \$7.
Peachfish, Eric McFadden and friends, Bocephus King Cafe du Nord. 9pm, \$6.
Bruce Pelletier, Plain Jane, Ekart Paradise Lounge. 8pm, \$5. With Kathi Goldmark's All-Star Country Jam in the upstairs lounge.
Pure Ecstasy Top of the Mark. 4pm, \$6.
Red Krayola, David Grubbs The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm, \$10.
Kevin Russell Lou's Pier 47. 9pm.
16 Horsepower, Slim Cessna's Auto Club Great American Music Hall. 9pm, \$10. See 8 Days a Week, page 72.
Steel Cut Blues Band Biscuits and Blues. 9pm, \$7.50.
Staci Twigg, Julie Dillon, She Mob Hotel Utah. 8:30pm.
Ugly Duckling Justice League. 8pm, \$7. See Grooves, page 69.
S.E. Willis Lou's Pier 47. 4pm.

Bay Area

Roberta Donnay, Storm, Inc., Pi Sweetwater. 8:30pm, \$7. CD-release party for Roberta Donnay.
Shelley Doty X-tet Fourth Street Tavern. 9pm.
'Patch of Blues' Peri's. 9:30pm. Open jam session.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Brad Buethe Quartet Levi's Plaza, Battery at Bay; 788-7353. Noon. Levi's Park Plaza music series.
Regina Carter San Francisco Community Music Center, 544 Capp; 647-6015. 5:30pm.
Enrico's House Band Enrico's. 7pm. With Bing Nathan, Lee Bloom, and Ned Boynton.
Jack Hicks Carta, 1760 Market; 863-3516. 7pm.
Mike Lipskin House of Shields. 5:30pm.
Mark Little Trio Black Cat. 9:30 and 11:30pm, 12:30am, \$3.
Ron Marabuto Trio Jazz at Pearl's. 9pm.

rock, jazz, folk/world, dance clubs & classical

music calendar

Mel Martin Quartet Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Kevin Manning.
Al Pacheco Jazz Band Skip's Tavern. 8pm.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm.
Paula West Plush Room. 8pm, \$20. Through Sun/15.
Zoli's Little Thing Glas Kat. 6pm.

Bay Area

Branford Marsalis Yoshi's. 8 and 10pm, \$26. Through Sun/8.
Steve Meicke Duo Stinson Beach Grill, 3465 Shoreline Hwy, Stinson Beach; (415) 868-2002. 6pm.

Folk/world/country

Acoustic open mic Lost and Found Saloon. 8:30pm.
Old Blind Dogs Plough and Stars. 9:30pm.
Open mic Ireland's 32. 9pm.
ThaMuseMent Last Day Saloon. 9pm, \$5.
Jimbo Trout and the Fishpeople Johnny Foley's. 9pm.
Vivendo de Paó Boom Boom Room. 9:15pm, \$6.

Bay Area

Alex de Grassi, Franco Morone, Teja Gerken Freight and Salvage. 8pm, \$16.50-17.50.
Nigerian Brothers Ashkenaz. 8pm, \$10. With DH Henri-Pierre Koubaka.
Pinchdogs Cato's Ale House. 6pm.
Stiff Dead Cat 19 Broadway. 9:30pm.
Whiskey Brothers Albatross Pub, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.

Dance clubs

Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Bunaka 11:11 Lounge, 1330 Polk; 885-2652. 10pm-2am. Reggae and salsa.
Club Blaze 1028 Geary; (925) 946-6216. 9pm. With DJ Rob Reyes, DJ T-Ski, and DJ Rum.
Club Lovely CoCo Club. 9:30pm, \$4. Indie pop.
Club Three 330 Ritch. 10pm. Tech house, trance, and ambient.
Dirty Breaks 1176 Sutter; 929-1992. 9:30pm-2am. With David Michael, the Baroness, and Hank the Guy with Records spinning funky breaks and house.
Discover Ruby Skye. 9pm-3am, \$10. With Ben Doren, and guest Bob Sinclair, and Miguel Migs.
Expansions Movida Lounge, 200 Fillmore; 934-8637. 9pm. Afro-Latin rare grooves with DJ Vinnie.
Focus Nickie's BBQ. 9pm. DJ Masao and Bump Tribe spin deep house.
FTP Techno Cafe 950 Grant; 982-2255. 9pm, \$5. House and trance with MODA, D, Kid Loose, and Steven Michaels.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Groove Jet Holy Cow. 9pm. With local DJs.
House of Stone Endup. 10pm-4am, \$5-7. With resident DJs Blackstone, Sam, and Charlotte the Baroness.
Indulgence Starlight Room. 10pm. Disco, funk, and house.
JazzIJungle Tongue and Groove. 9pm, \$4.

Drum 'n' bass Denizen, and Connector.
Lithium Lounge 26 Mix. 9pm-2am. With Shan Kenner and guests playing live jazz, drum 'n' bass, and dub.
Nessun Dorma HiFi. 10:01pm. With rotating residents Evan Madden, Queen Agnes B, and Anthony, spinning house.
Progress Liquid, 2925 16th St; 289-6833. 9pm, \$3. DJs Joseph Lee and Icon spin techno and trance.
Qool 111 Minna. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Red Wine Social Dalva, 3121 16th St; 332-5800 ext. 211. 10pm-2am. With Toph One.
Séance Backflip. 9pm-2am, \$5. With Didje Kelli, Franky Boissy, Foxsee, and guests spinning house and 2-step.
Soulness Hush Hush Lounge, 496 14th St; 241-9944. 9:30pm-2am. DJ Goldmyne and English Steve spin vintage soul and R&B.
Sound Invasion Boomerang. 8pm, \$5. Hip-hop, R&B, and reggae with the Almighty DJs.
Therapy Bohemia, 1624 California; 474-6968. 10pm. DJs Reda, Maurice, and Elrem spin deep house.
Wednesday Sessions Rawhide 11, 280 Seventh St; 820-1621. 9pm-2am, \$5. House music.

Bay Area

Club Fusetti 10pm. Salsa and merengue.
Third World Blake's. 9:30pm, \$5. U.C. Buu, DJ Add, and Jah Bonz spin soca, hip-hop, and reggae.

Classical

San Francisco Symphony Chorus Davies Symphony Hall, Grove at Van Ness; 864-6000. 8pm, \$33-85. The Chorus performs Mahler's Symphony No. 7, along with two choral works by Schubert. Through Sat/7.
Yerba Buena Ensemble St. Patrick's Church, 756 Mission; 777-3211. 12:30pm, \$5. Violinist James Stern, clarinetist Patricia Shands, cellist Nina Flyer, and pianist Audrey Andrist perform Stravinsky's L'Histoire du soldat; Suite italienne.

thursday 5

Rock/blues/hip-hop

Blackouts, 44Ds, Deminor Covered Wagon Saloon. 9pm, \$5. Final show for Blackouts.
Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Casino Royale Tongue and Groove. 10pm, \$5.
Chris Cobb Lou's Pier 47. 4pm.
Jimmy Derwand and London Phillips Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.
Melissa Dougherty Skylight Cafe, 1722 Taraval; 682-7286. 8pm.

Continued on page 80

"Hair of the Dog Saturday's"
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For entertainment schedule and info call Events West (415) 458-1988

critic's choice: music

Fatlip

Sat/7, Justice League

In the joyous, bizarre ride that was the Pharcyde in 1993, Fatlip was the anxious, worried dissenter. Not only was he the only one brave enough to adopt a pseudonym based on that most insidious stereotype afflicting black people (big lips), he also was the one who admitted that when he tried writing to his object of affection on "Passin' Me By," she had it sent back "return to sender." Fatlip's life since then has been no less hectic: he's weathered a bout with drugs, a termination notice by his former Pharcyde friends, then a long descent into depression. But with great hardship comes great art... sometimes. "What's Up, Fatlip," released earlier this year, wasn't exactly the great comeback single hip-hop fans longed for, but it did provide a solid platform from which to launch a solo career. Opening this night of soul-searching rap is San Francisco's Encore, who's been on a tear since releasing the underground hit singles "Filthy" and "Dirty" last year, along with dance crew Soul Sector, Josie Stingray, and DJ D-Sharp. 9 p.m., 628 Divisadero, S.F. \$15. (415) 289-2038. (Mosi Reeves)

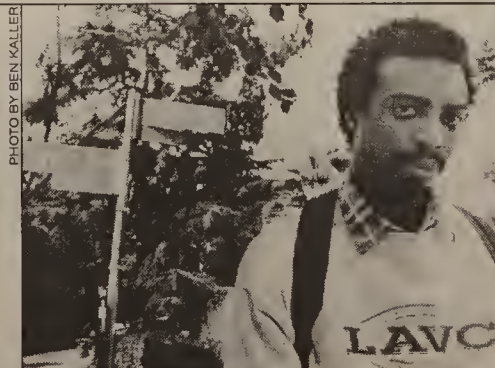


PHOTO BY BEN KALLER

Must be 21 or older to enter clubs.

Agenda Lounge

399 S. 1st St. San Jose 408-287-3991

San Jose's most exciting tri-level hot spot. Experience the mystique of the underground and dance the night away to the sounds of retro '70s, '80s and '90s DJ music.

B-Hive Lounge

372 S. 1st St. San Jose 408-298-2529

The party starts at 9 p.m. sharp at the hottest all-hip club in San Jose. The South Bay's all-star DJs keep the funky beats coming and the house jumping.

The Beach

4555 Hopyard Rd. Pleasanton 925-416-2080

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Cadillac Ranch

1655 Willow Pass Rd. Concord 925-686-6809

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1190 Folsom St. San Francisco 415-431-3332

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PEACHFISH
ERIC McFADDEN & FRIENDS
9:30PM

10/5 **LEDISI** **Th**
with Anibade And DJ JJ 10pm

10/6 Vintage Jazz **F**
LAVAY SMITH AND HER
RED HOT SKILLET LICKERS 10pm
Ben Bonham
7:30pm

10/7 Pop **Sa**
10 FT 5
VIRGIL SHAW CD RELEASE SHOW
10PM

10/8 Rock Explosion **Su**
THE MONITORS
THE LIES
FRENCH KICKS 8pm

10/9 Local Artists Showcase **M**
The Monday Night Hoot hosted by
ERIC SHEA
MOLLY TUTTLE
with many special guests 9pm

10/10 60's Soft Pop **Tu**
Kindercore Recording Artists:
ASHLEY PARK

10/11 Dark 70's & 80's **W**
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AsiaSF 201 Ninth St; (415) 255-8889.
Backflip 601 Eddy; (415) 771-FLIP.
Baobab 3388 19th St; (415) 643-3558.
Bauhaus 6139 Geary; (415) 387-1151.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Big Heart City 836 Mission; (415) 777-0666.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
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Black Cat 501 Broadway; (415) 981-2233.
Blackthorn Tavern 834 Irving; (415) 564-6627.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Boomerang 1840 Haight; (415) 387-2996.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
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Cafe Claude 7 Claude; (415) 392-3505.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Circadia 2727 Mariposa; (415) 552-2649.
City Nights 715 Harrison; (415) 546-7938.
Club Deluxe 1509-11 Haight; (415) 552-6949.
Club Malibu 3369 Mission; (415) 821-7395.
Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
CoCo Club 139 Eighth St; (415) 626-2337.
Cosmos 2730 21st St; (415) 282-9926.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Dylan's 2301 Folsom; (415) 641-1416.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4041.
Elbo Room 647 Valencia; (415) 552-7788.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Expansion Bar 2124 Market; (415) 863-4041.
Fillmore 1805 Geary; (415) 346-6000.
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Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's 161 Steuart; (415) 882-1333.
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Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Julie's Supper Club 1123 Folsom; (415) 861-0707.
Justice League 628 Divisadero; (415) 289-2038.

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Kate D'Briens 579 Howard; (415) 882-7240.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.

Studio 435 435 Broadway; (415) 291-0333.
Sweat Shop 1943 Mission; (415) 487-1903.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 431-0700.
33D Ritch 330 Ritch; (415) 541-9574.
Tip Top Inn 3001 Mission; (415) 824-6486.
The Top 424 Haight; (415) 864-7386.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.



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Mario's Bohemian 2209 Polk; (415) 776-8226.
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Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
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Paradise Lounge 308 11th St; (415) 861-6906.
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Piaf's 1686 Market; (415) 864-3700.
Pier 23 Pier 23; (415) 362-5125.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
Powerhouse 1347 Folsom; (415) 552-8689.
Purple Onion 140 Columbus; (415) 398-8415.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rick's 1940 Taraval; (415) 731-8900.
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Blake's 2367 Telegraph, Berk; (510) 848-0886.
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Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
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H's Lordships 199 Seawall, Berk; (510) 843-2733.
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Jupiter 2181 Shattuck, Berk. (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lindee's Bar and Grill 2765 Clayton, Concord; (925) 676-7272.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
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FRI. OCT. 6

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LITTLETOWN

SAT. OCT. 7

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SUN. OCT. 8

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Subarachnoid Space
Mushroom

Fri 10/6 9:30 \$7 **Waycross**
Morris Tepper
Victor Krumenacher
Glasstown

AQUARIUS 30 Year Anniversary
Circle
Village of Savoonga
Milk Cult
Outhud

Sun 10/8 5:00 \$6 all-you-can-eat BBQ at 4
Pete Yorn
Blue Sky Roadster
Brad Brooks

Mon 10/9 9:00 \$8 **DARLA Records presents:**
Lali Puna
My Morning Jacket
California Oranges

Tue 10/10 9:30 \$6 **Touched by a Janitor**
Lumen
Lynx

Wed 10/11 9:30 \$6 **Sunless Day**
Me First
The Clap Band

UPCOMING

Thu 10/12 **Persephone's Bees**
Stiff Richards
Keyser Soze

Fri 10/13 **Joan Of Arc**
Oval
Sunday

Sat 10/14 free **Last Gasp**
Laced

Sun 10/15 no BBQ **Joan Of Arc**
Track Star
Western

Mon 10/16 **Enda**
Milwaukee
Amory

Tue 10/17 **tba**
Zerotheory
Dredg

Wed 10/18 **The Fucking Champs**
Bozart
Mechakucha

The Makers 19
Pinback 20
Chrome Molly 21
The Get Go 22 5pm
Electric Company 22 9pm
Breed of Mind 23
Gluecifer 24



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music calendar rock, jazz, folk/world, dance clubs & classical

Thursday 5

From page 75

Albert 'King' Giles Skip's Tavern. 7pm.
'Hex Appeal' Kimo's. 9:30pm, \$5. With Ludicra, Skozie Fetisch, Subarachnoid Space, and DJ Thee Sorceress.
K.C. and the Blue Flames Blue Lamp. 9:30pm.
JoJo, PBR Street Gang, Sparrows Point Paradise Lounge. 8:30pm, \$7.
Ledis with Anibade Cafe du Nord. 10pm, \$5. With DJ JJ.
Napata Lou's Pier 47. 9pm.
Dzomatli Maritime Hall. 8pm, \$20. See Critic's Choice.
John Stewart Biscuits and Blues. 8:30pm, \$12.50.
Kenji 'Damo' Suzuki, Subarachnoid Space, Mushroom Bottom of the Hill. 9:30pm, \$10. See 8 Days a Week, page 72.
The The, P.J. Disson Slim's. 9pm, \$20.
Through Fri/6.
Thundermonkey Paradise Lounge. 6pm.
Tummler, Theory of Ruin Tempest. 9pm.
Chris Whitley, Yuval Gabay and Sebastian Steinberg, Acetone Binbo's 365 Club. 8pm, \$12.

Bay Area

Dead End Cruisers, Loose Lips, Eddie Haskell's Port Lite. 8pm.
Felocious Fourth Street Tavern. 9pm.
Country Pete McGill and His Cottonfield Blues Band 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
OM 19 Broadway. 9:30pm.
Slobberbone, Forever Goldrush Starry Plough. 9:30pm, \$6.
J.L. Stiles Peri's. 9:30pm.

Jazz/new music

Chris Clarke Trio Black Cat. 9:30 and 11pm, 12:30pm, \$5.
Dick Fregulia, Vince Gomez Cobalt Tavern. 7pm.
Joy of Jazz San Francisco Brewing Company, 155 Columbus; 434-3344. 8:30pm.
Henry Kaiser, Jacob Lindsay-Wayne Grim-Ben Belechman Trio Luggage Store Gallery. 8pm, \$6-10.
Ben Krames Trio Eastside West. 8pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm.
BJ Papa La Gondola, 15 Columbus; 956-5528. 8pm.
Greg Patterson-Matt Montgomery Duo Rose Pistola. 9pm.
Tom Shaw Carta, 1760 Market; 863-3516. 7pm.
Danny Spencer and friends Jazz at Pearl's. 9pm.
Starlight Orchestra Starlight Room. 8:30pm.
With Deline Jones and Ken Strand.
Larry Vuckovich Jazz at 33, Pier 33, Embarcadero; 788-4343. 8pm.
Wally's Swing World Top of the Mark. 8:30pm, \$6.
Paula West Plush Room. 8pm, \$20. Through Sun/15.

Bay Area

Birdleg Jazz Stinson Beach Grill, 3465 Shoreline Hwy, Stinson Beach; (415) 868-2002. 6pm.
Branford Marsalis Yoshi's. 8 and 10pm, \$26. Through Sun/8.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Caliban Plough and Stars. 9:30pm.
Cannonball Butterfly, 1710 Mission; 864-5575. 10pm. With DJ Aspect.
Charanson Elbo Room. 10pm, \$6.
Dark Hollow Band Atlas Cafe, 3049 20th St; 648-1047. 8pm.
Drew Harrison and Wayne McSweeney Johnny Foley's. 9pm.
Jethro Jeremiah Band Last Day Saloon. 9pm, \$5.

Bay Area

Keni 'El Lebrjano' Albatross Pub, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Omar Portundo University of California, Berkeley, Zellerbach Hall, Berk; (510) 642-9988. 8pm, \$24-48.
Quimbombo Blake's. 9:30pm, \$4.
Leni Stern Freight and Salvage. 8pm, \$14.50-15.50.

Dance clubs

An Sabin 1176 Sutter; 929-1992. 9:30pm-2am. With Danosan and Huey spinning house.
Arabian Nights El Rio. 9pm. With Amira.
Blend Storyville. 10pm-2am. With Corazon, Papi Chocolate, and Papa Joe.
Body and Soul Backflip. 10pm, \$5. DJs Reda and Ahmir spin deep grooves and house.
Booty Basement CoCo Club. 9pm, \$5.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
DiscoKitty Polly Esther's. 9pm. '70s and '80s with DJ Chill.
Double Clutch Sacrifice. 10pm-2am. JB spins old-school breaks.
Elementary Movida Lounge, 200 Fillmore; 934-8637. 9pm. With DJ Sloppy I spinning jazz, funk, and Latin.
Electrofreq 354 11th St; 863-5964. 7pm.
Equality 2246 Jerold St; 430-2169 ext 8870. 10pm-2am. Hip-hop, reggae, funk, soul, old school, jazz and spoken word with rotating residents.
Faith City Nights. 9:30pm-3am, \$10. Hip-hop, R&B and house with Blackstone, Ruben Mancias, and Jay-R.
Free Liquid, 2925 16th St; 790-6594. 10pm-2am. With DJ Dimitri and guests.
Flavasauce Manhattan Lounge, 699 Market; 543-0191. 6-10:30pm, \$4. House music with guest John Howard.
Jalapeno Room 2565 Mission; 285-6969. 10:30pm. With DJs Rene, Saul, and Lester spinning hip-hop, R&B, reggae, house, and Latin.
Kit Kat Endup. 10pm-4am, \$10.
Meow Glas Kat. 9pm-2am, \$10. With DJ Switch, Kevin Armstrong, and R. Tigger spinning soul, R&B, and house.
1984 Cat Club. 9pm. '80s music.
Popsene 330 Ritch. 10pm-3am, \$5. Britpop, indie, mod, new wave, electronic, and '60s soul with Aaron, and Jeremy.
Pssst 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Hip-hop and open mic with Element.
Reform Skool The Stud. 10pm, \$5. Go-go boys, house, and urban beats with DJ Jeff Chandler and guests.
Run the Voodoo Down Hotel Utah. 9pm, \$5.
Rush Bas, 383 Bay; 441-3885. 10pm-2am. Jungle music.
Str8 Up and Down Club. 10pm-2am, \$10. With Ben Doren and Julius Melendez.
Sure Shot The Top. 10pm-2am, \$5. House with residents Travis, Ben Cook, Chris Orr, and guest Shobhan.
Technology FTP Techno Cafe, 950 Grant; 982-2255. 9pm, \$7.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.

Bay Area

Beatdown Jupiter. 8pm. With Delon, Add 1, Yamu, and guests Steph, and Scott Edmonds.
Grateful Dead DJ Nite Ashkenaz. 10pm-2am, \$5. With Digital Dave.

Classical

Joan Jeanrenaud Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 7pm, \$10. The former Kronos Quartet cellist performs Alaudin Mathieu's Sea Change, Hamza El Din's Escalay, and Steven Mackey's Cairn.
San Francisco Symphony Chorus Davies Symphony Hall, Grove at Van Ness; 864-6000. 8pm, \$33-85. See Wed/4.

friday 6

Rock/blues/hip-hop

Bad Religion, Promise Ring, Ignite Warfield. 8pm, \$21.50.
Beanweavils, Bud E. Luv Paradise Lounge. 8:30pm, \$9. With Lane and the Badass, and Chicken Bones in the upstairs lounge.
Ben Bonham Cafe Du Nord. 7:30pm.
Boomshanka, Jive Tongue and Groove. 9pm, \$6.
Peter Case, Carlos Forster The Cellar at Johnny Foley's, 243 O'Farrell; 522-0333. 8pm, \$14.
Dyna Love Moon Brainwash. 8pm.
Foreign Legion Amoeba Music, 1855 Haight; 831-1200. 6pm.
Steve Freund Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Steve Freund Trio Cosmopolitan Cafe, 121 Spear, 543-4001. 8pm.
Dana Hubbard Lou's Pier 47. 4pm.
La Ley, Mikel Erentxum Fillmore. 9pm, \$29.50.
Edna Love Skip's Tavern. 9:30pm. Through Sat/7.
Steve Lucky and the Rhumba Bums Biscuits and Blues. 9pm, \$12.50.
Tony Mattioli's Stolen Bibles Blue Lamp. 9:30pm.
McAllisters Paradise Lounge. 6pm.
Mingus Amungus Elbo Room. 10pm, \$6.
Mother Hips, Brad Brooks Last Day Saloon. 9pm, \$10. Through Sat/7.
Jackie Payne Lou's Pier 47. 9pm.
Melvin Seals and the JGB Band Great American Music Hall. 9pm, \$15.
Souls of Mischief, X-ecutioners, Pep Love Maritime Hall. 8pm, \$18-20. See 8 Days a Week, page 72.
Soulstice Justice League. 9pm, \$12.
Sunfur, King Harvest, John Shite Band Hotel Utah. 9pm.
Tainted Love, Wonderbread 5 Bimbo's 365 Club. 9pm, \$15. Through Sat/7.
The The, P.J. Disson, Pete Yorn Slim's. 9pm, \$20.
Throttelfinger, Load Levellers Covered Wagon Saloon. 6pm, \$3.
Ticket to Ride Ireland's 32. 9pm.
John 'Broadway' Tucker and the Real Mo'Fos Boom Boom Room. 9:15pm, \$7.
Waycross, Morris Tepper, Victor Krumenacher, Glasstown Bottom of the Hill. 9pm, \$7.

Bay Area

Asylum Street Spankers Starry Plough. 9:45pm, \$12.
Henry Clement Eli's Mile High Club. 8pm.
Dank Man Shank, Freeway Planet Blake's. 9:30pm, \$5.
Hammer of Misfortunes, Amber Asylum, Remains of the Day, Bent over Backwards, Gault 924 Gilman. 8pm, \$5.
Herbert Port Lite. 9pm.
Phish Shoreline Amphitheater, One Amphitheater Parkway, Mountain View; (415) 421-TIXS. 7pm, \$29.50. Through Sat/7.
Lucky Stars Ivy Room. 10pm, \$5.
James Moseley 19 Broadway. 9pm.
Sunfur Peri's. 9:30pm.
35R Fourth Street Tavern. 9pm.
Zion-I, Box A Chocolates, Company of Prophets La Peña Cultural Center. 8pm, \$6-8. With Sake One, and Local 1200 DJs.

Jazz/new music

Peck Allmond Quintet Jazz at Pearl's. 9:30pm. Through Sat/10.
Black Market Jazz Orchestra Top of the Mark. 8pm, \$10.
Vicki Burns Cafe Prague, 584 Pacific; 443-3811. 9:30pm.
Circle Trio Meridian Gallery, 545 Sutter; 398-7229. 8pm, \$5-10.
Dick Conte Duo Cobalt Tavern. 7pm.
Phillip Crawford and Steve Fowler Carta, 1760 Market; 863-3516. 9pm.
Chris Huson Moose's. 8pm.
Josh Jones Quartet Eastside West. 8pm.
Khevan Lennon-Onaje Quartet Musicians Union Hall, 116 Ninth St; 369-7073. 8pm, \$10. With Roc Roo, and Last Trumpet.
Jamal Ramirez Trio Rose Pistola. 10pm.
Mal Sharpe and Big Money in Jazz Enrico's.

8:30pm.
Lavay Smith and her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$7.
Teenage Rockin' Combo Black Cat. 9:30 and 11pm, 12:30am, \$7.
Trip Tech Circadia. 9pm, \$3.
Paula West Plush Room. 8pm, \$25. Through Sun/15.

Bay Area

Corner Pocket Jupiter. 8pm.
Bob Johnson Duo Jupiter. 5pm.
Mad and Eddie Duran Albatross Pub, 1822 San Pablo, Berk; (510) THE-BIRD. 9pm.
Vince Gomez Trio Stinson Beach Grill, 3465 Shoreline Hwy, Stinson Beach; (415) 868-2002. 6pm.
Branford Marsalis Yoshi's. 8 and 10pm, \$30. Through Sun/8.

Folk/world/country

Caliente 2000 The Ramp. 5:30pm.
Cutann's Hounds Plough and Stars. 9:30pm.
Mission Blue Johnny Foley's. 9pm.
Que Calor Butterfly, 1710 Mission; 864-5575. 10:30pm. With DJ Andre.
Manuel Torres y Su Orquesta Carribean 850 Cigar Bar, 850 Montgomery; 291-0850. 10pm.
Zhang Xiao-Feng and friends Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$11.

Bay Area

Green, Irina Rivkin, Arin Simonian Mama Bear's Bookstore, 6536 Telegraph, Oakl; (510) 428-9684. 7:30pm.
Jill Knight, Emily Bezar, Jessie Turner Mills College, 5000 MacArthur, Oakl; (800) 494-8497. 8pm, \$12.50. The three singer-songwriters perform a benefit concert for the American Cancer Society's breast cancer research programs.
Mystic Roots 19 Broadway. 9pm.
'Phil Dchs Tribute' Freight and Salvage. 8pm, \$16.50-17.50. With the Limelitters, Faith Petric, Flower and McLaren, Magpie, Tom Prasado-Rao, Greg Greenway, Pat Humphries, and Eric and Suzy Thompson.
Mochi Parra and friends La Peña Cultural Center. 8:30pm, \$10.
'Revive the Beauty Way' tour Aslikenaz, 1317 San Pablo, Berk; (510) 525-5054. 9pm, \$10.
Clan Dyken, Dianne Patterson, and Leonard Benally perform a benefit concert for the Dine' people of North Arizona, whom are resisting relocation from their ancestral homelands in the Big Mountain area of the Navajo reservation.

Dance clubs

Activate Manhattan Lounge, 699 Market; 552-1346. 5-10pm. Kylan, Brian Cox and Chameleon spin techno.
An Sabin 1176 Sutter; 929-1992. 9:30pm-2am. With Marc Anthony spinning house.
Aranji Club Six. 9pm-3:30am. With Spesh, Prosthesis, Eric Rumors, MP, Jeremy, and Brownboy.
Backflip 10pm-2am, \$5. House music.
Bas 383 Bay; 441-3885. 9pm-2am.
Bassment 1015 Folsom. 11pm-3am.
Bubble and Squeak Amnesia. 10pm-2am. With Wicked E., Tom Thump, and Soul-salaam.
Club Nzinga El Rio. 9pm, \$7. World beat with

Continued on page 82

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Thursday October 5
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Sunday October 8
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Monday October 9
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Paul Oscher
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October 18th

*October 11th is cancelled (private party)

Jeno **Miguel Migs** **Ben Doren**
(Wicked, Come-Unity) (Naked Music) (2nd Sunday)

October 25th

D.I.Y. Records UK Party featuring
Digs **Wosh** **M3**
(D.I.Y. UK) (D.I.Y. UK) (Green Gorilla)

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Seven, Gautier & Olivier, St. Denis, Jason Andrew, Ben Doren, Obodayo

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Órla and the Gas Men

Local nine-piece Órla and the Gas Men are a traditional Irish musical group whose 18-song CD, *Minding Mice at the Crossroads*, features a bogload of standard reels, slow airs, jigs, and songs from the home country. A couple doozies like the drink-along waltz "Shave the Donkey," an Emmylou Harris-inspired version of the gospel tune "Wayfaring Stranger," and a front-porch interpretation of the Stranglers' "Nice 'N' Sleazy" keep the fans guessing. Lead singer Órla Morrison's soprano is strong and clear, with a unique tone that sidesteps cliché, and the band's precise and lively musicianship gives good *ceilidh*. Info: (415) 831-9591. (Summer Burkes)

Send tapes to Demo Tape, Bay Guardian, 520 Hampshire, S.F., CA 94110.
The Demo Tape o' the Week is available in MP3 format — check it out at sfbg.com. If you or your band wish to submit a demo, include a signed copy of our legal release, online at www.sfbg.com/AandE/demo/release.html.

demo tape o' the week

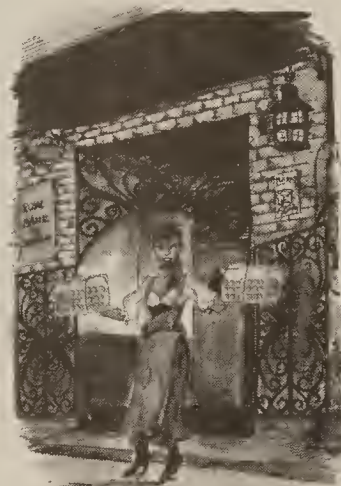
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Schedule
Page 2



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Be prepared to move. 10pm - 2am \$5

FRIDAY

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deep soulful house

13th Mauricio
soulful latin house

20th Nicolas Flobert and Tom Thump
all styles and smiles
all nights 10pm - 2am \$5

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SATURDAY

DJ MFR & Julius Papp
expertly mixed house

Pete Stull
soulful house

Mauricio & DJ MFR
soulful, vocal house
all nights 10pm - 2am \$5

TUESDAY

ELEMENT

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FRIDAY, OCTOBER 6 10PM \$6

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music
calendar

Friday 6

From page 81

DJ Ruiz.
Cymbiosis Movida Lounge, 200 Fillmore;
934-8637. 7pm. Jazz, salsa, and funk.
Evolution Space 550, 550 Barneveld; 579-
2000. 10pm-6am, \$15. With Franke Fel-
iciano, and others.
Fag Fridays Endup, 10pm-5:30am, \$8. With
Rolo, Ruben Mancias, and Blackstone.
Future Fridays 375 First St; 281-0866. 9pm-
2am, \$10-15.
Girls Club The Stud, 10pm, \$6.
Go to Heaven Jelly's, 10pm-4am. With Garth,
Mark, Lorin, Clay, ETI, and Mad Mark.
House Beautiful Sno-Drift, 1830 Third St;
431-4766. 10pm-4am. With residents Dano,
JZ, and fredness.
Ibiza Club NV, 525 Howard; 339-8686.
9:30pm. R&B, Top 40, and salsa.
Ignition Sacrifice, 10pm-2am, \$5.
Lava Lounge 330 Ritch. 10pm, \$5. R&B, reg-
gae and worldbeat with Billy Vidal and
guests.
Life VSF, 278 11th St; 210-8633. 10pm-2am.
Soul, R&B, club classics and grooves.
Love's Revenge 1326 Polk; 346-6478. 10pm,
\$7. Underground dance music with rotating
residents. Proceeds benefit drug rehab and
homeless programs.
Mandala Amoeba Music, 1855 Haight; 831-
1200. 7:30-10pm. Rotating DJs.
Metronome Ballroom 1830 17th St; 252-9000.
9pm, \$8. Ballroom dance party.
Nikita 1015 Folsom. 9pm, \$5-10. With rotat-
ing residents and guest Terry Mullan.
Off the Couch Manhattan Lounge, 699 Mar-
ket; 764-6922. 9pm-2am.
Oxygen 111 Minna St. 9pm-2am. With Julius
Papp, and Franky Boissy.
Peacock Lounge 552 Haight; 621-9850. 9pm-
1am, \$5. Hip-hop, and dancehall with Bryan
D, Special K, and the Fingerbangerz.
Sequence Glas Kat. 10pm-2am. With RTig-
ger, Bruce, Switch, and rotating residents.
Square Ruby Skye. 9pm-3am. With resident
Jerry Ross, and guest Gabriel Rene.
Stay High Fridays Up and Down Club. 10pm,
\$5. Hip-hop and electronic music with
Delon, Brandin, Meliss, Big Will, and others.
Trance Nation FTP Techno Cafe, 950 Grant;
982-2255. 9pm, \$10.
Wisdom Nickie's BBQ. 9pm-2am. Wisdom
spins funk and soul classics.

Bay Area

Baja Fridays Club Luce, 2439 Durant, Berk;
(510) 594-4083. 10pm, \$5. With Caesar Gar-
cia, and Paolo Vincenti.
Club Fusetti 10pm. Live Brazilian music with
Grupo Vemkasambar.
400 Club 400 29th St, Oakl; (510) 261-1108.
9pm-2am. DJ dancing.

Classical

Russell Brazzel First United Lutheran
Church, 6555 Geary; 731-7336. 7:30pm, \$5.
The Illinois-based classical guitarist gives a
recital.
San Francisco Opera War Memorial Opera
House, 301 Van Ness; 864-3330. 8pm, \$25-
165. The opera performs Douglas Moore's
The Ballad of Baby Doe, with soprano Ruth
Ann Swenson in the title role. Through
Sat/14.
San Francisco Symphony Chorus Davies
Symphony Hall, Grove at Van Ness; 864-6000.
8pm, \$33-85. See Wed/4.

Bay Area

Treorchy Male Choir of Wales Marin Center,
Avenue of the Flags, San Rafael; (415) 472-
3500. 8pm, \$12-25. The 80-member choir
performs a concert of classical and contem-
porary songs.

saturday 7

Rock/blues/hip-hop

A.F.I., Nerve Agents, Tiger Army Fillmore.
9pm, \$12-50.
Circle, Village of Savoonga, Milk Cult, Outhud
Bottom of the Hill. 9pm.
Delta Wires Lou's Pier 47. 9pm.
Electric Eggplant Paradise Lounge. 6pm.
Johnny Fabulous Cosmopolitan Cafe, 121
Spear; 543-4001. 8pm.
Fatlip, Encore, Josie Stingray Justice League.

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9pm

Thursday 10/5
Vivendo De Pao
9:30pm

Friday 10/6
Zigaboo Modeliste
9:30pm
Saturday 10/7
**Mill Valley Musical
Festival Benefit**
Various Artists
9:30pm

Sunday 10/8
Jules Broussard
4-8pm

Monday 10/9
Open Mic
8pm

Tuesday 10/10
Blue Grass Gold
CROOKED JADES
8:30pm

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Ozomatli

Thurs/5, Maritime Hall

Now is probably an opportune time for Ozomatli to leave Los Angeles and head north. After their hometown show at the DNC protest was disrupted by tear gas—launching police more than a month ago, the “this town ain’t big enough for the two of us” writing was on the wall. Later, when Salon.com dropped the latest bomb on LAPD chief Bernard Parks two weeks ago over the Rampart cover-up, Ozomatli must’ve gotten the message that dissenting voices should lay low in the City of Angels. Thing is, for those who listened closely to the chronicles of police abuse on Ozo’s exuberant, multiculti self-titled ‘98 debut, Rampart wasn’t a shock. When they’re not using every groove on the globe to get

asses shaking or desperately trying to drag America into the 21st century, the band involve themselves in a kind of radical grassroots journalism — more ghetto than gonzo — that acts as a perfect suture between party and protest. The Slaptones also join in the samba line. 8 p.m., 450 Harrison, S.F. \$20. (415) 974-0634. (Sean Dillingham)



PHOTO BY JESSE CHORNESKY

Celeste Hernandez and Luke Templeton *Brainwash*. 8pm.
Heather Hills, Disco Devota, Sunless Day *Tempest*. 9pm, \$4.
Jesse James *Boom Boom Room*. 9:15pm, \$10.
Keeners, Wild for Kate, Dart Hotel Utah. 9pm.
Curtis Lawson *Lou's Pier 47*. Noon.
Edna Love Skip's Tavern. 9:30pm.
Lulu and the Atomics *Ireland's 32*. 9pm.
Mother Hips *Last Day Saloon*. 9pm, \$10.
Munkafest, Yellow Five *Tongue and Groove*. 9pm, \$7.
J.P. Orbit *Paradise Lounge*. 8:30pm, \$9. With Fat Opie in the upstairs lounge.
Tony Perez and Second Hand Smoke *Blue Lamp*. 9:30pm.
Tainted Love, Notorious *Bimbo's 365 Club*. 9pm, \$15.
10 Foot 5, Virgil Shaw *Cafe Du Nord*. 10pm, \$7. CD release party for Virgil Shaw.
T.S.O.L., American Steel *Slim's*. 9pm, \$10-12.
Vinyl Elbo Room. 10pm, \$7.
Phillip Walker *Biscuits and Blues*. 9pm, \$15.

Bay Area

Chub Starry Plough. 9:45pm, \$5.
High Rollers Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9pm.
KGB Blake's. 9:30pm, \$5.
Sleepy La Beef *Ivy Room*. 10pm, \$5.
Phish *Shoreline Amphitheater, One Amphitheater Parkway, Mountain View*; (415) 421-TIXS. 7pm, \$29.50.
Stitches, Goons, Le Shok, Three Years Down, Deminor *924 Gilman*. 8pm, \$5.
Tea Leaf Green *Peri's*. 9:30pm.
Ron Thompson *Eli's Mile High Club*. 8pm.
Ralph Woodson Trio *Fourth Street Tavern*. 9pm.

Jazz/new music

Peck Allmond Quintet *Jazz at Pearl's*. 9:30pm. Through Sat/10.
Randy Craig Duo *Cobalt Tavern*. 7:30pm.
Jeanne Hoffman and Don Bennett *Moose's*. 8pm.
Josh Jones Quartet *850 Cigar Bar, 850 Montgomery*; 291-0850. 10pm.
Shan Kenner Trio *Rose Pistola*. 10pm.

Anton Kurkowski Duo, Crawford-Fowler Duo, Schrift-Smith Duo *Carta, 1760 Market*; 863-3516. 9pm.
Paul Mousavi, Raw Deluxe *Eastside West*. 7pm.
BJ Papa *Cafe Prague, 584 Pacific*; 433-3811. 9:30pm.
Max Perkoff Quartet *Enrico's*. 8:30pm.
Marcus Shelby Jazz Orchestra *Butterfly, 1710 Mission*; 864-5575. 10:30pm. With DJ Label.
Leni Stern-Adam Levy Duo *Circadia*. 9pm, \$3.
Pfelton Sutton Quintet *Black Cat*. 9:30 and 11pm, 12:30am, \$7. Through Sun/8.
Paula West *Plush Room*. 8 and 10:30pm, \$20-25. Through Sun/15.
Wesla Whitfield and Mike Greensill *Urban Life Center, 1101 O'Farrell*; 956-2069. 8pm, \$25-100. Benefit for San Francisco Night Ministry.
Bishop Norman Williams, Joy of Jazz *San Francisco Brewing Company, 155 Columbus*; 434-3344. 8:30pm.

Bay Area

Steve Emerson *Jupiter*. 8pm.
Branford Marsalis *Yoshi's*. 8 and 10pm, \$30. Through Sun/8.
Joe Veit Duo *Stinson Beach Grill, 3465 Shoreline Hwy, Stinson Beach*; (415) 868-2002. 6pm.

Folk/world/country

Azabache *The Ramp*. 4:30pm.
Alice Ducey *Bethany United Methodist Church, 1268 Sanchez*; 647-8393. 1:30pm, \$10.
Don Carlos Hayres *Peña Del Sur*. 8pm, \$6. With Daniel Zamaya, Javier Nunton, and Mochi Parra.
Ivan Lins, Leila Pinheiro, Ed Motta *Warfield*. 8pm, \$25-32.50. See 8 Days a Week, page 72.
Mission Blue *Johnny Foley's*. 9pm.
Old Time String Band and Colonel Trout's *Possum Humpers* *3300 Club, 3300 Mission*; 826-6886. 8:30pm.
'Reggae in the Park' *Golden Gate Park, Sharon Meadow*; 458-1988. 11am, \$17-30. See 8 Days a Week, page 72.

Continued on page 84

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Sat 7th pHusion Eclectic funky Mix
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thurs. 9pm **Elementary.**
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fri. 7pm **Cymbiosis.**
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10/6 dj B.Cause 10/13 djs Woo & Maz

sat. 9pm **FutureRoots.**
djs Kevin. Huckster. present new funktronica.
+ special guests: 10/7 dee-jay Mooty Luke
10/14 dj Tomas 10/21 dj Luke Magnuson

sun. 7pm **Stone Cold Chillin'**
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mon. 9pm **SlapBass.**
dee-jay Emerson and crew lay down that
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music calendar

Saturday 7
From page 83

Sharon Meadow; 458-1988. 11am, \$17-30.
See 8 Days a Week, page 72.
R.P.M. Plough and Stars. 9:30pm.
Shut-Ins, Stoney Lonesome Trio Atlas Cafe,
3049 20th St; 648-1047. 4pm.

Bay Area

Joey Ayala PUSOD, 1808 Fifth St, Berk;
(510) 883-1808. 7pm.
Les Tambours du Bronx Marin Center, Avenue of the Flags, San Rafael; (415) 472-3500.
8pm, \$16-30.
Geoff Muldaur Freight and Salvage. 8pm,
\$15.50-\$16.50.
'Music Offering to Ifa' Pro Arts Gallery, 461
Ninth St, Oakl; (510) 763-4361. 8pm. With
Ifagbemi John Turpin, Kash Killian, Kevin
Fortune, and Leonice Shinneman.
Piedmont Bluegrass and Jam Cato's Ale
House. 6pm.
West African Highlife Band Ashkenaz.
9:30pm, \$11.

Dance clubs

An Sabin 1176 Sutter; 929-1992. 9:30pm-2am.
With Chris B. spinning house.
Backflip 10pm-2am, \$5. House music.
Baysiks The Top. 7-10pm. With Affect, Fiction,
and Dom Some.
Eklektik Cat Club. 10pm. With residents and
guest Tee Bee.
Future Roots Movida Lounge, 200 Fillmore;
934-8637. 9pm. With Kevin and Huckster.
Groove Kitty Glas Kat. 9:30pm-2am. House
music, trip-hop, and rare grooves with residents.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin
and George spin disco, funk, and soul.
House and Groove Temple Bar, 600 Polk; 979-
9994. 9pm-2am. With Beetroot, Spork, Co-
normac, Aqua Funk, and guests.
Integral Concepts Club Six. 10pm-3:30am,
\$12. With Frankie Bones, Nikola, Guthrie,
and Just.
Lush CoCo Club. 10pm-2am, \$5.
Metronome Ballroom 1830 17th St; 252-9000.
9pm, \$6-8. Ballroom dance party.
Moneyshot 330 Ritch. 10pm. Breaks and progressive
hip-hop.
New Wave City King Street Garage. 9pm-
3am, \$5-10. New wave music with Skip and
Shindog.
Opus Iron Horse, 19 Maiden Lane; 364-1892.
9:30pm-2am, \$10. Urban grooves and house
with Dave Gillis, Jojo Tran, Ben Doren,
Reda, and guests.
Other Whirled Endup. 6am-4pm. With Girl
Friday, Charlotte the Baroness, Christine,
Fabulizz, and Queen Agnes B.
Oushaya VSF, 278 11th St; (800) 581-2107.
9pm-2am, \$15.
Pure Bas, 383 Bay; 441-3885. 8pm-2am.
Deep house with Ruben Mancias, Rafael de
la Cruz, and guest Frankie Feliciano.
Rebel Girl Hush Lounge, 496 14th St;
241-9944. 10pm. With China Girl, and Wax
Chef
Release Ten 15 Folsom. 10pm, \$15. Four levels,
10 DJs.
Remedy Big Heart City, 836 Mission; 646-
0803. 9pm-2am. House, soul and R&B.
Rooky's Soul Kitchen Rooky Ricardo's, 448
Haight; 864-7526. 6-11pm. With Goldmyne,
English Steve, and others spinning classic
soul.
San Francisco 354 11th St; 863-5964. 9pm.
With rotating residents Lele, Dano, JZ,
David Coleman, and Sen-sei.
Shaken Not Stirred Edinburgh Castle. 9pm,
\$7. '60s theme party with Alec Palou.
Speed 1028 Geary; 430-2190 ext. 1374. 9pm-
2am. Hip-hop, R&B, and soul with Mind
Motion, and Franzen.
Subterra Ten 15 Folsom. 10pm-6am. With
Wicked E.
Sub Zero Sno-Drift, 1830 Third St; 431-4766.
10:30pm-4am. House and UK garage with
Sen-sei and David Coleman, Gabe Real, and
Megatron.
Supastar Sacrifice. 10pm-2am, \$5. With local
DJs.
Trance Nation FTP Techno Cafe, 950 Grant;
982-2255. 9pm, \$10. With Joe, Ty Vilaysak,
Yeloingr, and Stu.
Universal Club Townsend. 9:30pm-7am, \$12.
With Jamie J, and David Harness.

Bay Area
Club Fusetti 10pm. Funk, R&B, soul, and

**music
calendar**

house.
400 Club 400 29th St, Oakl; (510) 261-1108.
9pm-2am. DJ dancing.
Groove Garden 2398 Sir Francis Drake, Fair-
fax; (415) 541-5033. 8pm, \$12. Trance and
ambient with Dragonfly, Spinner, and oth-
ers.
Rimshot Bench and Bar, 120 11th St; (510)
839-0580. 9pm, \$6-8. With Mulatto E., Chris
Johnson, Naughtyboy, and Sekou spinning
hip-hop, R&B, house, and reggae.

Classical

Ensemble Haydn-Berlin and Emmanuel
Pahud Herbst Theatre, 401 Van Ness; 392-
4400. 8pm, \$26-38. The Ensemble joins the
flutist in a concert of works by Joseph
Haydn, Arthur Honegger, Heinz Holliger,
and others.
Matteo Imbruno Episcopal Church of St. John
the Evangelist, 1661 15th St; 861-1436. 5pm,
\$5. The organist performs works by Scheide-
mann, Böhm, Bach, and others.
'Musique de Table' St. Alban's Episcopal
Church, 1501 Washington; (510) 527-9029.
8pm, \$14-17. Cellist David Morris, violinist
David Wilson, flutist Byron Rakitzis, and
harpichordist Katherine Heater perform a
concert of baroque chamber music com-
posed by Georg Philip Telemann.
San Francisco Opera War Memorial Opera
House, 301 Van Ness; 864-3330. 7:30pm, \$23-
165. See "Great (and Small) Expectations,"
page 66.
San Francisco Symphony Chorus Davies
Symphony Hall, Grove at Van Ness; 864-6000.
8pm, \$33-85. See Wed/4.

sunday 8

Rock/blues/hip-hop

Blues jam Blue Lamp. 9:30pm. With Pimp
Daddy Jesus.
Clovis de la Floret Make-Out Room. 8:30pm,
\$6.
Chris Cobb Lou's Pier 47. 4pm.
Colonel Les Claypool's Fearless Flying Frog
Brigade Great American Music Hall. 9pm,
\$20.
Bruce Davidson Lou's Pier 47. 9pm.
Regi Harvey's blues jam Skip's Tavern. 4pm.
With Thunder Blue.
Jive Boom Boom Room. 9:15pm, \$5.
Curtis Lawson Lou's Pier 47. Noon.
Kathy Lemons and Johnny Ace Band Biscuits
and Blues. 8:30pm, \$5.
Modest Mouse, Blackheart Procession,
Mirah and the Microphones Fillmore. 8pm,
\$15. Through Mon/9.
Monitors, Lies, French Kicks Cafe du Nord.
8pm, \$5.
Taos Hum, Ten Ton Chicken Last Day Saloon.
9pm, \$6.
311, Zebrahead Warfield. 8pm, \$25-26.50.
Jasper Thresh, Blondemoment Hotel Utah.
8:30pm.
Tomb Shakers Ireland's 32. 9pm.
'Unscrubbed' fourth anniversary Slim's. 8pm,
\$0-20. See 8 Days a Week, page 72.
Pete Yorn, Blue Sky Roadster, Brad Brooks
Bottom of the Hill. 5pm, \$6. With all-you-
can-eat BBQ at 4pm.

Bay Area

Steve Freund Ivy Room. 10pm, \$5. With
guests.
Indian Summer Blake's. 9:30pm, \$3.
One More Mile Peri's. 9:30pm.
Psydecar Fourth Street Tavern. 9:30pm.

Jazz/new music

Rich Armstrong Quartet Starlight Room.
8pm.
John Calloway Quartet Old First Church.
5pm.
Regina Carter Yerba Buena Center for the
Arts Forum, 700 Howard; 392-4400. 2pm, \$6-
12.
Susan Chen Trio San Francisco Community
Music Center, 544 Capp; 647-6015. 4pm.
Ken Fishler Duo Cobalt Tavern. 7pm.
Mike Greensill Moose's. 7:30pm. With guests.
Curt Moore's Soul Sauce Jazz at 33, Pier 33,
Embarcadero; 788-4343. 3pm.
Mitch Schriff and Alexander Smith Carta,
1760 Market; 863-3516. 7pm.
Pielton Sutton Quintet Black Cat. 9:30 and
11:30pm, 12:30am, \$5.

Continued on page 86

DOORS AT 8PM presents at

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\$20
7PM DOOR

SOULS OF MISCHIEF
X-ECUTIONERS
PEP LOVE
FRI 10/6
\$18/20
7PM DOOR

PETER TOSH BIRTHDAY CELEBRATION
BUNNY WAILER
ANDREW TOSH
NYAHBINGHI DRUMMERS
RAS MO
SAT 10/14
\$25
7PM DOOR

DEEP BANANA
BLACKOUT
TAOS HUM
WED 10/15
\$13/15
7PM DOOR

SLASH'S SNAKEPIT
SWARM • ESTRADASPHERE
FRI 10/20
\$20

KOTTONMOUTH KINGS
FISHBONE
THUR 10/26
\$18/18
7PM DOOR

2B1 PRESENTS AT FOLEY'S CELLAR
THE LAURA LOVE BAND
JILL NIGHT
THURS 10/26
\$20
7PM DOOR

TESTAMENT
AGENT STEEL
40-GRIT • PSYPHERIA
LD50 • TECHNOCRACY
FRI 10/27
\$18/20
7PM DOOR

LOST AT LAST
SCOTT HUCKABAY
SAT 10/28
\$15/18

"OKAY PLAYER TOUR"
THE ROOTS
SLUM VILLAGE • BAHAMADIA
TALIB KWELI • DEAD PREZ
RAH DIGGA • JAGUAR
JAZZYFATNASTES
FRI 11/3 & 11/4
\$25 PER NIGHT
7PM DOOR
ON SALE 10/8

BASS TICKETS

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www.maritimehall.com

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FORMERLY TIX-TO-GO

Enter the

PLEASUREZONE

An erotically charged dance club
For couples & women only!

DJ JORGE TEREZ spins SEXFUNKALICIOUS grooves

Saturday October 7th, 9pm-2am

Manhattan Lounge, 699 Market at 3rd

Couples \$40, women \$10
21+, no single men

Ladies wear whatever you dare:
leather or lace, elegant or
trashy, skin-tight or low-cut,
as long as it turns you on.

Guys: no jeans, sneakers or t-shirts.

We must close the doors when we're full—
come early to be sure you get in.

For more info call 415 789 7375 or go to
www.pleasurezonebq.com.

the

MAKE-OUT ROOM

presents

CLOVIS DE LA FORET
Featuring VUDI of
American Music Club
w/Aerosol Species

Monday 10/8
\$6 • 8:30

Monday 10/9
\$10 • 8:30

AFRICAN DANCE PARTY
w/SEKOU BABBINO
From Guinea
S.F. Exclusive!

Tuesday 10/10
\$5 minimum
donation • 8

Sunday 10/15

PERSEPHONE'S BEES
w/ DEATHRAY
(from Sacramento)

Monday 10/16
\$10 • 8:30

LITTLE FUZZY
featuring KIRK & BRIAN
Formerly of FANTASY
w/WESTERN (Opening)

The Make-Out Room is
available for private parties

Always Smoke-free
3225 22nd St. @ Mission
647-2877

photo Sheri Giblin



Oct./04 9PM ORCHESTRA NOSTALGICA
 /05 10PM KIM NALLY W/MARCUS SHELBY ORCHESTRA
 /06 11PM BRENDA BOYKIN'S HOUSE PARTY
 /07 11PM LEDISI
 /10 10PM PECK ALMOND
 NO COVER TUESDAY THROUGH THURSDAY

THE **CELLAR @ JOHNNY FOLEY'S**
 243 O'FARRELL @ POWELL, SF • INFO 415/255-0333
 FRI. OCT. 6 • 8 PM • \$14 ADV./ \$14 DOOR
PETER CASE
 CARLOS FORSTER
 WED. OCT. 11 • THURS. OCT. 12 • WED. OCT. 18
 8 PM • \$12 ADVANCE / \$12 DOOR
JACK LUKEMAN
 DJ SUGAR
 SAT. OCT. 14 • 8 PM • \$12 ADV./ \$12 DOOR
RED KRAYOLA
 DAVID GRUBBS
 TUES. OCT. 17 • 8 PM • \$14 ADV./ \$15 DOOR
MARK LANEGAN
 MIKE JOHNSON

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 & HARRISON
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 ALL TICKETS.COM OUTLETS • (415) 478-2277

WED., OCT. 4 • DOORS 7:30 / SHOW 8
 \$10 ADVANCE / \$10 DOOR
DYNAMITE HACK
 CAVIAR

MARVELOUS 3 CANCELLED-REFUNDS AT PLACE OF PURCHASE BY 10/4 ONLY

THURS. & FRI., OCT. 5 & 6
 DOORS 8 / SHOW 9
 \$20 ADVANCE
 \$20 DOOR

PJ OLSSON / FRI. ONLY **PETE YORN**

SAT., OCT. 7 • DOORS 8 / SHOW 9
 \$10 ADVANCE / \$12 DOOR

T.S.O.L.

AMERICAN STEEL / ENEMY YOU

SUN., OCT. 8 • DOORS 7:30 / SHOW 8 • FREE

"UNSCRUBBED" 4TH ANNIVERSARY SHOW

DR. FRANK FROM MR. T EXPERIENCE

JASON LYTLE FROM GRANDADDY

PAULA FRAZER / **MARK GROWDEN**

RED MEAT / **CARLOS FORSTER** /

NOE VENEABLE / **KEVIN ARMY**

IAN BRENNAN AND MORE

WELCOMES TUES., OCT. 10

DOORS 7 / SHOW 8

\$1.05 ADV. / \$1.05 DOOR

COLD / SPINESHANK

THURS., OCT. 12 • DOORS 7:30 / SHOW 8

\$7 ADVANCE / \$7 DOOR

THE K.G.B.

THE BLUE / **TSAR**

FRI., OCT. 13 • DOORS 8 / SHOW 9

\$15 ADVANCE / \$15 DOOR

MEAT PUPPETS

BLUEBEARD

SAT., OCT. 14 • DOORS 8 / SHOW 9

\$10 ADVANCE / \$10 DOOR

FLYING OTHER BROTHERS

HANUMAN

WELCOMES THURS., OCT. 19

DOORS 7 / SHOW 8 • \$20 ADV. / \$22 DOOR

ROBIN TROWER

THE SUBSTITUTES

FRI., OCT. 20 • DOORS 8 / SHOW 9

\$25 ADVANCE / \$25 DOOR

MALDITA VECINDAD

ORIXA

DANCE FLOOR & LIMITED SEATING. THERE ARE A LIMITED NUMBER

OF BALCONY SEATS AVAILABLE AT ALL SHOWS WITH DINING.

SLIMS BOX OFFICE OPEN 10:30 AM-6 PM MON-FRI. & SHOW

NIGHTS \$15 SERVICE CHARGE. ALL AGES ALWAYS

TANGO TANGO

NOW SHOWING !

B-DAZZLED - EVERY FRIDAY
 SHOW STARTS 10:00 PM

The Finest Female Musicians
 & outrageous DRAG QUEENS
 in San Francisco.

OVER THE TOP - SATURDAYS

SHOW STARTS 11:00 PM
 Outrageous themed adventures
 in DRAG.

Q-BAR

THE LAST SATURDAY OF THE MONTH
 DOORS OPEN 10:00 PM

For dykes and the women
 who love them.

COMING SOON !

In November 2000

GROOVE CONFIDENTIAL®

10:00-12:00 PM. then
 EURO DANCE PARTY
 12:00-2:00PM
 With DJ Nemesis
 STARTING NOVEMBER 18TH
 1ST & 3RD SATURDAY MONTHLY

ANIME TEA DANCE®

7:00-9:00 PM. then
 80'S NEW WAVE
 9:00-12:00PM
 With DJ Nemesis
 1ST SUNDAY MONTHLY

HOT BOY VIDEO TEA DANCE®

7:00-9:00 PM. then
 CLUB 1970'S
 9:00-12:00 PM
 With DJ Nemesis
 3RD SUNDAY MONTHLY

CLUB TANGO TANGO

1550 California Street
 San Francisco, CA
 (between Polk & Larkin)
 Info/Reservations: 415-775-0442

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bās the place to be

383 Bay St. @Mason info:415.441.3885 www.bas-space.com

THURSDAY OCT 5TH Ralling Thunder presents Rush
 the best of urban breakbeat culture
 DJs: Rinse, Stareyes, Ivry Doors open 9pm \$10

FRIDAY OCT 6TH fatsouls and on the one present

HERE&NOW a new monthly event featuring the
 san francisco debut of the legendary

RAINER TRUBY
 (compost records, germany)



Friday, October 6th at bās

383 Bay St. @Mason, 9pm-2am \$10 b410/ \$15after, 21+id
 along with djs **Capital A** (Ovum Records), **Sáid** (Atmosfere),
Paul Craven (On The One) and **Marco** (Transport Records)
 join us on the opening night of HERE&NOW a new monthly club event
 showcasing the diverse selection of international and local DJs
 spinning all sounds from house, 2 step, drum n bass and afro beat.



info: 415.289.2294 fatsozls.com ontheone.com fabric8.com sfstation.com

SATURDAY, OCT 7TH Inside Productions presents PURE
 special guests: Frankie Feliciano (NYC) with Patrick Wilson (Evalution)
 in the gallery Rafael De Lo Cruz & Life Daars open 9pm.

SUNDAY, OCT 8TH Jack: bringing the history of house music
 back to the dance floor with DJs: Faxxee Brown, Damon Burns,
 Jahn Haward and special guests. Da you know Jack?
 call 415-Got-Jaxx for more info.

FRIDAY, OCT 13TH Tangerine Dolphin presents Shine
 sexy saulful UK Garage/2-step & breaks info: 415.364.1800



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NEW JAZZ FUSION

- 6PM-10PM PERFORMING MODERN JAZZ - JONAH MINTON QUARTET
- 10PM-2AM AVAILABLE FOR .COM EVENTS

MEOW URBAN GROOVES, REGGAE, CLUB CLASSICS

- 9PM-2AM HOSTED BY XAVIER, DAVE GUINGONA, JT & JOHN LUNA
- DJ SWITCH, KEVIN ARMSTRONG & R. TIGGER

SEQUENCE- RETRO, URBAN GROOVE & HOUSE

- 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
- 6PM-10PM 70'S & 80'S WITH DJ SOLO
- 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
- HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
- DJ SWITCH IN MAIN ROOM
- "GLITTER" HOUSE UPSTAIRS, HOSTED BY ROBECK,
- DJ NORM STRADLEY, BEN DOREN, & CHARLES B

GROOVE KITTY

- 10PM-2AM HOUSE MUSIC, TRIP HOP, RARE GROOVES & FASHION CROWD HOSTED BY SEBASTIAN, ANDRE, TONY KUTULAS, BEN DOREN & PETE
- DJ'S DEMILO (RELEASE, HOUSE NATION), BEN DOREN, (MAIN ROOM) SEVENS, SOL (FRONT LOUNGE) & REDA(JETSTREAM, NYC) IN THE VIP LOUNGE.
- LATE NIGHT DINING TIL 11PM & SUSHI BAR TILL 1AM

CLUB MARQUI- SOUL,HOUSE,R&B,LATIN,JAZZ & TOP 40

- 5PM-10PM CLUB MARQUI W/ DJ ARMAN
- T-DANCE FOR SOPHISTICATED LESBIANS AND GAY MEN

KARAMBA LIVE SALSA

- 8PM-9:30PM LESSONS W/ RICARDO & SARAH
- 9:30PM-2AM LIVE MUSIC BY KACHE, JULIO BRAVO, CIMARRON
- THE MUSIC CHANNEL LIVE VIDEO TAPING - TO BE AIRED ON FOX TV 2
- LUNCH 11:30PM - 2:30PM
- DINNER 6PM - 10PM
- SATURDAY 6:30PM - 11PM
- FRI & SAT LATE NIGHT SUSHI TIL 1AM

520 FOURTH ST. NEAR BRYANT

AVAILABLE FOR YOUR PRIVATE EVENTS UP TO 800
 EVENT INFO: 415-495-6626 WWW.GLASKAT.COM

music calendar

Sunday 8

From page 85

Paula West Plush Room. 5 and 8pm, \$20.
 Through Sun/15.

Bay Area

Mark Elf Blue Note Music, 2556 Telegraph,
 Berk; (510) 644-2583. 2pm.

Martine Fierro Quintet Fourth Street Tavern.
 6pm.

Judy Hall Jazz Jam, Dori and Dave 19 Broad-
 way. 4:30pm.

Chris Huson Duo Stinson Beach Grill, 3465
 Shoreline Hwy, Stinson Beach; (415) 868-
 2002. 6pm.

Jazz jam session Bluesville. 8pm.

Branford Marsalis Yoshi's. 2 and 8pm, \$5-26.

Folk/world/country

Laura Chandler CoCo Club. 7pm, \$5.

Entre Nos The Ramp. 4:30pm.

Tony McMahon Johnny Foley's. 9pm.

'Reggae in the Park' Golden Gate Park,
 Sharon Meadow; 458-1988. 11am, \$17-20.
 See 8 Days a Week, page 72.

'Seisiun' Plough and Stars. 9:30pm. With
 Kieren Marsden and friends.

Bay Area

Baguette Quartet Baltic. 6pm.

Ray Cepeda Cafe de la Peña, 3105 Shattuck,
 Berk; (510) 849-2568. 7:30pm, \$7.

Domingo de Rumba Cafe de la Peña, 3105

Shattuck, Berk; (510) 849-2568. 4:30pm.

Jill Knight, Jane Selkys, Heidi Trefethen

Freight and Salvage. 8pm, \$14.50-15.50.

Mudflaps Cato's Ale House. 6pm.

Open mic Stork Club. 9pm.

Sékouba Bambino Diabate Ashkenaz. 9pm.

\$10.

'Starry Session' Starry Plough. 8pm. Tradi-
 tional Irish music with Shay Black.

Dance clubs

Bionic The Top. 10pm-2am. With Solar,
 Mark E. Quark, and Iz.

Compression An Sibm, 1176 Sutter; 267-
 9335. 9pm-2am. Jungle with Havoc, and the
 Intellectual MCs.

Dub Mission Elbo Room. 9pm, \$4. Dub and
 roots with J. Boogie, and Ludachris.

Blue 11:11 Lounge 1330 Polk; 885-2652.
 10pm. House with Ryan Bazely, Jason G, and
 guests.

Energy Holy Cow. 9pm. Funky house with
 Norman Stradley, Pablo, and Demilo.

Fallout Cellar. 8pm-2am, \$6-10. Jungle.

Gasoline The Stud. 10pm-3am, \$5. With resi-
 dent DJs Enemy, Tom Silk and Pete Stall

spinning hard house, hard-NRG and techno.

Homestyle: The Integration Project 2174

Market; 595-9959. 9pm. Urban music, social

dancing, and jam sessions.

Jelly's Club Havana Jelly's. 4pm, \$12. With

Charanson, Mazacote, and DJ Luis Medina.

La Pura Vida 26 Mix. 8pm-2am. With Con-
 suelo, and Kevin Koga.

Magnitude B.O N'Touch Dance Club, 1548

Polk; 444-8413. 8pm-2am. With Jack Rojo,

Lambchop, Shawn Perry, and Derek.

Metronome Ballroom 1830 17th St; 252-9000.

5pm, \$5. Jitterbug dance party. 8pm, \$8.

Salsa night.

Oblivion Tongue and Groove. 10pm. With

Flash Gordon, Keith O'Reilly, and Johnny.

Rebirth 330 Ritch. 10pm. Soul and R&B with

DJ Henry and guests.

Reggae Sundaze Nickie's BBQ. 9pm-2am.

Ras David I spins reggae.

Sixteen Cat Club. 10pm. Rock and roll.

Spundae 1015 Folsom. 10pm-6am. With ro-
 tating residents, and guest Adam Freeland.

Stone Cold Chillin' Movida Lounge, 200 Fill-
 more; 934-8637. 6pm. With Woo and Maz

spinning downtempo, drum 'n' bass, and 2-
 step garage.

Sunday School Up and Down Club. 9pm-

2am, \$10. With rotating residents Demilo,

Patrick Wilson, and Norm Stradley.

T-Dance Endup. 6am-10pm. With resident

DJs.

Testpress Sundays Blind Tiger, 787 Broad-
 way; 758-4820. 11pm-2am, \$3. Drum 'n' bass

and 2-step with Push.

Tino Corp. Sacrifice. 10pm-2am. With Tino,

Jack Dangers, Ben Stokes, Tau, Laura Dame,

and Mike Powell.

Touch Bass HiFi. 10pm, \$5. House music by

guest DJs.

15% OFF DINING WITH MENTION OF THIS AD

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GRAND RE-OPENING!
☆☆☆
THE BEARDED LADY
TRUCKSTOP CAFE
WILL RE-OPEN
FRIDAY, OCTOBER 6TH

☆SEE the new dining room!
☆ENJOY the new patio!
☆FREE gifts!



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LIVE MUSIC 7 DAYS A WEEK
EVERY THURSDAY JAM NIGHT

FRI OCT. 6TH
GRAND OPENING!
TANG
THE SPECTORS
MUK
WIRED GRAFFITI

SAT OCT. 7TH
EVE'S REGRET CD RELEASE PARTY
7 LEAGUE BOOTS • NEVERLAND

FRI OCT. 13
SABBATH BLOODY SABBATH
A TRIBUTE TO BLACK SABBATH
NINE POUND GRIND

SAT OCT. 14
DWB

THURS. OCT 19
LAVISH GREEN
PLANTING SEEDS
PRESSURE 4-5

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www.lommori.com

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DJS SEVEN NIGHTS A WEEK
SPECIAL EVENTS

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CHINATOWN 415.788.4020

PIER 23 CAFE

Wednesday October 4
SALSA DANCE CLASS W/ RON 8-30
RUMBA SON & BARBARA VALLADARES 11

Thursday October 5
ED KELLY & THE JAZZ KNIGHTS
W/ ROBERT STEWART 10-2

Friday October 6
ANIMAL LIBERATION ORCHESTRA 10-2

Saturday October 7
FENTON & THE REGGAE ANGELS 10-2

Sunday October 8
REED FROMER & FRIENDS 5-9

Monday October 9
JOHNNY MYERS AND THE
MEDICINE BALL BAND 5-7:30

Wednesday October 11
SALSA DANCE CLASS W/ RON 8-30
SALSA CALIENTE 10

On the Embarcadero, SF
415-362-5125

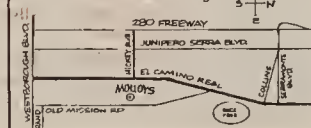
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This Halloween Season,
come to a necropolis!

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Colma, CA
(650) 755-9945

From 101 (not shown on map), take Grand Ave.
west to Mission Road. Turn right.



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Blakes ON TELEGRAPH

WED 10/4
THIRD WORLD DANCE
w/ UCBUU

DJ's Curious & Kuu
HipHop Funk & Reggae
THURS 10/5

QUIMBOMBO
Salsa

FRIDAY 10/6
DANK MAN
SHANK SKA

Freeway Planet GROOVE

SATURDAY 10/7

KGB

Sunday 10/8 **POP**

INDIAN SUMMER

JAM
Monday 10/9

MONDAY BLUES JAM
THE STEVE GANNON BAND
with Mz. Dee
8 ues

Tuesday 10/10

Uneaq
OM

Located @ 2767 Telegraph Ave.
Berkeley 510.848.0886

PARADISE LOUNGE

WED OCT 4
BRUNO PELLETIER •
PLAIN JANE •
ABOVE: KATHI GOLDMARKS
ALL-STAR COUNTRY JAM

THURS OCT 5
JOJO
BLUE PERIOD
SPARROWS POINT
PBR STREET GANG • SLOW POISONERS •
ABOVE: BARBIE KILLED KEN
HH: THUNDERMONKEY

FRI OCT 6
BEANWEEVILS
CLASS ACT
BUD E. LUV BIRTHDAY BASH
ABOVE: LANE & THE BADASS • CHICKENBONES
HH: MCALLISTERS

SAT OCT 7
WIRE GRAFFITI
PEACHFISH
J.P. ORBIT
ABOVE: FAT OPIE
HH: ELECTRIC EGGPLANT

SUN OCT 8
CLUB INFERNO:
A ROCK AND ROLL DRAG REVIEW
ABOVE: FREE LIVE MUSIC 4PM
8PM MARISSA MARTINEZ 8PM POETRY

MON OCT 9
• **FREE MONDAYS •**
AMBOY KELSO • MILKTOOTH
\$2 BEER! \$3 WELL DRINKS!!

TUES OCT 10
PARANOID • STOMACH •
NATIONAL JOY BAND
ABOVE: 7PM - EXTRA GHOST
OPEN MIC W/ JUDITH O'TART

WED OCT 11
SHANNON MOORE BAND
• **SALVATION AIR FORCE**
ABOVE: **COMEDY**

THUR OCT 12
THE SIGNAL
SOULCRACKER
LOVE DARIA • DAY CARE
ABOVE: THE REAL SIPPIN WHISKIES
HH: FAMOUS LAST WORDS

FRI OCT 13
DEBRIAH 8 •
SUPER SUGAR
ABOVE: PEDALSPEED
HH: TIP ON IN

SAT OCT 14
SAY WHAT?! •
ROUX • MACKHAND
ABOVE: CARPETROOM

UPCOMING:
10/28 **ROCK EN ESPANOL**

308 11th St. @ Folsom - S.F. - 415-861-6906

opening night
FRIDAY
OCTOBER 6 2000



djs • **steve loria**
DISTANT RECORDS-NYC-LA

• **repete** resident

Rob
Tony Kutulas
Spiro
Pete
every friday

9:30 - 2 am
21 and above
\$10 cover

699 Market St @ 3rd
Manhattan Lounge
Info 415.364.1892



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EVERY WEDNESDAY
MR. BROWN PRESENTS
ELEPHUNK • live funk • hip-hop • dancehall
this week live from L.A.
an album release party
JAHYZER • CDDP D'VILLE w/ I BDDGIE ladies free b4 10:30
DOORS 8PM wed 4 oct \$7 B4 11pm

SOULSTICE PRESENTS
'SOULSTICE' live
DJs GABRIEL RENE • ANDY CALDWELL • MEI LWUN
NOSTE • by YURI PSINAKIS
DOORS 9PM fri 6 oct \$12 DOOR only

INTROVERTED AND
FATLIP OF THE **PHARCYDE**
ENCORE • **SOUL SECTOR**
DOORS 9PM sat 7 oct \$12 DOOR only

the living word project
second sundays
DOORS 7PM sun 8 oct \$7 DOOR only

WEDNESDAYS IN OCTOBER
MR. BROWN presents
ELEPHUNK live & direct • funk • hip-hop • dancehall •
JAHYZER • CDDP D'VILLE w/ I BDDGIE ladies free b4 10:30
DOORS 8PM wed 11 oct \$7 B4 11pm

STATIC PRESENTS AND STUDIO K7!
FUNKSTORUNG
DOORS 9PM thur 12 oct \$8ADV/\$10
FATSOU'S PRODUCTIONS PRESENTS...

ATMOSFERE
featuring two NYC house music innovators
SMASH HUNTER • SHAUNA SLEVIN
resident dj Said spins deep house w/ insight
DOORS 9PM sat 14 oct \$15 DOOR only

SPLANK PRESENTS
Danny tha Wildchild
RINSE-A-YE-N IVRY • HAYDK & introducing dj CLIP
DOORS 10:30 mon 16 oct \$5 DOOR only

ALPHABET SOUP
JUNGLE BISCUIT
DOORS 9PM fri 20 oct \$10 DOOR only

BOBBITO
DOORS 9PM sat 21 oct \$10 DOOR only
Basement of the year!!!

DANCEHALL 2000 TOUR
DAWN PENN JIMMY REILLY ADMIRAL TIBET
PREZIDENT BROWN DENNIS d MENACE
DOORS 9PM thur 26 oct \$20 DOOR only

freestyle fellowship
DOORS 9PM mon 30 oct \$20 ADVANCE

BOOM BOOM ROOM

COCKTAILS • DANCING
San Francisco's Home to
Blues and Boogie
LIVE MUSIC 7 NIGHTS A WEEK
CALL CLUB FOR DETAILS

Wed October 4 \$6
ONE NIGHT ONLY
GET-DOWN BRAZILIAN FUNK
"Vivendo De Pao"

Thurs October 5 \$4
"Brenda Boykin &
Home Cookin"
GRINDIN' HOT BLUES THAT'S GONNA
STICK TO YO' RIBS

Fri October 6 \$7
ONE NIGHT ONLY
THE LAST OF THE BLUES SHAKERS!
"John 'Broadway'
Tucker"
& THE REAL MOFO'S
(ADVANCE TIX ON SALE @ WWW.TICKETWEB.COM)

Sat October 7 \$10
ONE NIGHT ONLY-BACK BY POPULAR
DEMAND! SOUL R&B GREAT
GUNSMOKE RECORDING ARTIST
MR. "I CAN DO BAD MYSELF"
"JESSE JAMES"
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Sunday October 8 \$5
ONE NIGHT ONLY
DIRECT FROM COLORADO!
THE FUNK JAZZ SPECIALISTS!
"JIVE"
(ADVANCE TIX ON SALE @ WWW.TICKETWEB.COM)

Monday October 9 \$3
A SPECIAL EVENING WITH:
"J.L. Stiles"
BAY AREA GUITAR/HARMONICA
VIRTUOSO & BAND

Tuesday October 10 \$1
"Oscar Myers'
Bluesbeat"
ALLSTAR 7-PIECE R&B SUPERSTARS
WITH LOUIS MADISON
ON THE HAMMOND B-3
FORMERLY WITH JAMES BROWN

Upcoming
10/11 Jimmy Thackery & The Drivers
10/12 Brenda Boykin & Homecookin'

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DANCE STUDIO and SUPPER CLUB

EVERY TUESDAY
SwingClass With Bay City Boogie
7pm Beginning Swing
8pm Lindy Hop
9pm Swing Session & DJ
Spencer

EVERY WEDNESDAY
Social Dance On The Dance
Floor With Cynthia Glinka
7pm Social Dance Class - fox
trot, swing, waltz, rumba
8pm Live Bands And Orchestras
10:30pm DJ Spencer
10/4 City Swing Band
10/11 Stardust Big Band
10/18 Steve Good - An Evening
Of Swing & Romance
10/25 Connie Champagne And
The Magnum Bruts

EVERY SUNDAY
Argentine Tango
7pm Intro to tango
8pm Intermediate
9pm dancing

Thursday, Friday, Saturday
available for private parties and special events

435 BROADWAY @ MONTGOMERY
(415) 291-0333
www.broadwaystudios.com

IVY ROOM

Friday October 6
The Lucky Stars w/
The Hobnobbers

Saturday October 7
Sleepy La Beef
Sun Recording artist

Sunday October 8
Steve Freund
& Guests

Tuesday October 10
Hammond Cheese
Combo
85B San Pablo, Albany
510-524-9299

★TEMPEST★
ABSOLUTE MUSIC PRESENTS...

Wed 10/4: Deadend Cruisers/
Youth Gone Wild/
Bitesize

Thu 10/5: Tumbler (Mans Ruin)/
Drunk House (Mans Ruin)/
Theory of Ruin

Fri 10/6: Fieeping Trane/ Terese Tayor

Sat 10/7: Load Levelers/
The Germans/
Free Cowboy Hats

Wed 10/11: Filthmilk/
Neighborhood Bass Coalition

Fri 10/13: No Regrets/
Blatant Ridicule/
Brian Kenney Fresno.

Sat 10/14: Fabulous Disaster/
Flipsides/ Moss

All Shows 9pm Pool/Pinball
Premium Beer Special \$2.50
Happy Hour 5-9 Bud/Pabst \$2
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PARTIES
CLUB DATES

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**music
calendar**

Sunday 8

From page 86

Wet Backflip. Noon-10pm. Naked Music
showcase.

Bay Area

Club Fusetti 10pm. World beat, Latin, reggae,
and house with Memo.
400 Club 400 29th St, Oakl; (510) 261-1108.
9pm-2am. Salsa.
Oakland Reggae Sundays Eli's Mile High
Club. 8pm. With DJ Namane and guests.

Classical

San Francisco Opera War Memorial Opera
House, 301 Van Ness; 864-3330. 2pm, \$25-
165. See Fri/6.

monday 9

Rock/blues/hip-hop

Sekou Babbino Make-Out Room. 8:30pm,
\$10.
Ian Brennan show Brainwash. 9pm.
Shane Dwight Lou's Pier 47. 9pm.
Jukes Grant and Green, 1371 Grant; 693-
9565. 9pm.
Amboy Kelso Paradise Lounge. 8pm.
Lali Puna, My Morning Jacket, California Dr-
anges Bottom of the Hill. 9pm, \$8.
Mirah and the Microphones Amoeba Music,
1855 Haight; 831-1200. 6pm.
Modest Mouse, Blackheart Procession,
Mirah and the Microphones Fillmore. 8pm,
\$15.
'Monday Night Hoot' Cafe Du Nord. 9pm, \$5.
With Eric Shea, Molly Tuttle, and guests.
Open mic Hotel Utah. 7:30pm. With Dayla
Soul.
Open mic Skip's Tavern. 7pm. With Regi Har-
vey.
Kevin Russell Biscuits and Blues. 8:30pm, \$5.
J.L. Stiles Boom Boom Room. 9:15pm, \$3.
Tea Leaf Green, That One Guy and His Magic
Pipe Elbo Room. 9pm, \$5.
Glen Walters Lou's Pier 47. 4pm.

Bay Area

Blues jam Eli's Mile High Club. 9pm. With
Scott Duncan.
'Blue Monday Jam' Blake's. 9:30pm, \$3. Fea-
turing the Steve Gannon Band.
Green Eggs and Schramm Fourth Street Tav-
ern. 9pm.
Country Pete McGill and friends A&C Club,
1950 San Pablo, Oakl; (510) 893-4100. 9pm.

Jazz/new music

Hal Bigler Group San Francisco Brewing
Company, 155 Columbus; 434-3344. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's.
9pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Lithium House Black Cat. 9:30pm, 11pm and
12:30am.
Beebe Price Enrico's. 8pm. With Larry
O'Leno and John Clark.
Swing Session Starlight Room. 8:30pm.

Bay Area

Dave Eshelman's Jazz Garden Big Band
Yoshi's. 8 and 10pm, \$12.
Jazz improv jam session Black Dot Cafe,
2330 International, Oakl; (510) 533-6629.
9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Capital Sun Rays, Jolie Holland, Dave Don-
dero International Center, 50 Oak; 841-1323.
8pm, \$5.
Liza Silva y Voz Do Brazil Top of the Mark.
8pm, \$6.

Bay Area

Acoustic open mic Peri's. 9:30pm.
All Nations Singers, Walter Ogi Johnson,
Thunder Freight and Salvage. 8pm, \$10.
'Celli' Starry Plough. 9pm.
Jerry Hannan 19 Broadway. 9:30pm.

Dance clubs

Asindee 330 Ritch. 10pm. Jungle, drum 'n'
bass, and 2-step garage with Femme Fatales,
Dom Some, and JP.

Continued on page 93

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Village of Savoonga s/t CD

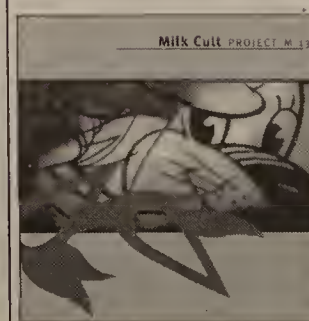
Long-awaited CD reissue of the legendary first album by this Bavarian collective. With five extra tracks from rare singles and compilations, this completes the VoS discography on CD.

ALSO ON SALE by Village of Savoonga
Phillip Schatz CD (Communion)
Score CD (Communion)

Milk Cult Project M-13 CD

This tech-rock-noise-hop experimental dance adventure mixes exotic tradition with urban futurism. Hundreds of hours of raw material — traditional Corsican singers; Buddhist chanters; Algerian folk improvisors; French folkies; industrial noisicians; rockers; jazzbos; hip hop artists; spoken word artists; electronics experimenters; a 30-piece African orchestra; a Conch player — edited, played along with, and combined into one of an infinite number of possible combinations.

ALSO ON SALE
Milk Cult's Love God CD (Boner)
CC Nova's Milk Cult Dispotch CD (Communion)



Monday 9

From page 88

Funk Motel Dalva, 3121 16th St; 252-7740. 10pm-2am. '60s and '70s funk with Daniel and guests.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Infinite Beats Tip Top Inn. 9pm. DJs Platur, Teao, E-Da Boss and Ken Dred spin hip-hop and downtempo.
Rockin' Java 1821 Haight St; 831-8842. 7pm. Hip-hop and open mic.
Slapbass Movida Lounge, 200 Fillmore; 934-8637. 9pm. Jazz, soul, and funk with DJ Emerson.
Smooove Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. House music.
Star Lounge Up and Down Club. 10pm-2am. \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahale, Presha, and G.A.S.
Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Classical

SFSU Student Recital San Francisco State University, Knuth Hall, 1600 Holloway; 338-2467. 1pm. The school's music department students give a piano recital of Johann Sebastian Bach's *The Well Tempered Clavier*.

Bay Area

Del Sol String Quartet Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. 8pm. \$16-18. The Quartet celebrates the 100th birthday of Swiss composer Willy Burkhard by performing a concert of his chamber music.

tuesday 10

Rock/blues/hip-hop

Broken Low Covered Wagon Saloon. 9pm. \$5. Cat, Natasha and Exit West, Groovy Judy Red Devil Lounge. 8pm, \$5.
Andrew Freeman Band Blue Lamp. 9:30pm. (hed) p.e., Cold, Spineshank Slim's. 8pm, \$1.05.
Mark Hummel Lou's Pier 47. 9pm.
Ledisi Biscuits and Blues. 8:30pm, \$7.50.
Mojo Apostles, Sonny Smith Tongue and Groove. 9pm.
'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious.
Paranoid, Stomach, National Joy Band Paradise Lounge. 8pm. With Extra Ghost in the upstairs lounge.
Ashley Park Cafe du Nord. 10pm, \$5.
Peoples Bizarre Brainwash. 9pm.
3rd Street Band Lou's Pier 47. 4pm.
Touched by a Janitor, Lumen, Lynx Bottom of the Hill. 9pm, \$8.

Bay Area

Faraway Family Fourth Street Tavern. 9pm.
Hammond Cheese Combo Ivy Room. 10pm, \$5.
Panther Slim 19 Broadway. 9:30pm.
Davey Pattison Peri's. 9:30pm.
Uneag, OM Blake's. 9:30pm, \$3.

Jazz/new music

Eric Crystal Trio Black Cat. 9:30 and 11pm, 12:30am.
Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz-AC Lewis Trio Beach Chalet. 7:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm.
Kim Nalley Butterfly, 1710 Mission; 864-5575. 10pm. With DJ SoMuchSoul.
Fred Ross Project Starlight Room. 8pm.
Lavay Smith and her Red Hot Skillet Lickers Top of the Mark. 8pm, \$6.
Paula West Plush Room. 8 and 10pm, \$20. Through Sun/15.

Bay Area

Jim Talley Duo Stinson Beach Grill, 3465 Shoreline Hwy, Stinson Beach; (415) 868-2002. 6pm.

Folk/world/country

Bulgarian Women's Choir Great American Music Hall. 8pm, \$27.50.

'Seisün' Plough and Stars. 9:30pm. With Jack Gilder, Junji Shiota, and Chris Knepper.
Vivendo de Paó Elbo Room. 10pm, \$5.

Bay Area

Muriel Anderson and Mimi Fox Freight and Salvage. 8pm, \$14.50-15.50.
Big Lou and the Polka Casserole Jupiter. 8pm.
Open mic Starry Plough. 7:30pm.
Hacker Pschorr Cato's Ale House. 6pm.
Tom Rigney and Flambeau Ashkenaz. 9pm, \$8.
Cedar Walton Trio Yoshi's. 8 and 10pm, \$22. With James Moody, Curtis Fuller, Stefon Harris, Billy Higgins, and David Williams. Through Sun/15.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Beat Lounge Storyville. 10pm, \$5. Hip-hop with rotating residents and guests.
Coolin' Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With TJ and guest DJs.
Element Backflip. 10pm-2am, \$3. With Sea, Fiction, John Paul, and Dom Some.
Fury Cat Club. 9pm.
Impulse 1176 Sutter; 929-1992. 9:30pm-2am. With J-Bot, Guthrie, and others spinning techno.
Karamba Glas Kat. 9:30pm-2am, \$8. Salsa music.
Kulture Rawhide II, 280 Seventh St; 820-1621. 9pm. House music with Tracy, Duane, and Hector Morales.
Low Down Grooves The Top. 7-10pm. With DJs Schnezy, Erney, Damo, Nick, and Culam spinning downtempo, hip-hop and funk.
Spiral Rising 11:11 Lounge, 1330 Polk; 885-2652. 10pm. Trance.
Stylus Movida Lounge, 200 Fillmore; 934-8637. 9pm. DJ B-Love spins hip-hop and reggae.
There Blind Tiger, 787 Broadway; 788-4020. 9pm-2am. With DJs Josh, Marcellus Booker, and Markiss Anthony.
Trancefusion Fuse, 493 Broadway; 788-2706. 6-10pm. With MP, Soukid, and Ara.
Uncommon Origins Hotel Utah. 9pm, \$4. With Zezer, Charlie Bucket, and Just One.
Wax Sacrifice 10pm-2am, \$5. Classic, soul, funk, and roots reggae with Pause, Polo, and more.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phiness.
TechnoFetish Bench and Bar, 120 11th St; (510) 496-6000 ext. 120. 9pm-2am, \$3-5. Underground dance music.

Classical

San Francisco Chamber Singers War Memorial Opera House, Green Room, 401 Van Ness; 512-0641. 8pm, \$12-18. The chamber singers present a premiere of Frank La Rocca's *Credo*, as well as works by Eric Moe, Bernard Rands, Sheila Silver, Virgil Thompson, and Mark Winges. Robert Geary directs.
San Francisco Opera War Memorial Opera House, 301 Van Ness; 864-3330. 7:30pm, \$23-165. See "Great (and Small) Expectations," page 66.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 4

Around town

Orientation on Alzheimer's disease On Lok Senior Health Center, 1333 Bush; 1-800-660-1993. 5pm, free. The local chapter of the Alzheimer's Association presents a primer

on recognizing and treating Alzheimer's disease, as well as useful resources.

Anthony L. Rose San Francisco Public Library, Main branch, 100 Larkin; 557-4400. 6pm, free. The psychologist and anthropologist gives a lecture titled, "On the Road with a Gorilla Hunter: Turning Poachers to Protectors," in conjunction with the library's "Poachers to Protectors: Koko's Kitten Book Project" exhibition.
'Salon Sessions' Beauty Bar, 2299 Mission; 285-0323. 9pm. Call for price. This semi-regular event continues with part XXVII, titled "Pageantry." A beauty pageant, complete with runway music by DJ Ziploc, is part of the festivities.
Hannah Sigur Asian Art Museum, Trustees' Auditorium, Golden Gate Park; 379-8805. 6:30pm, free. The East Asian art specialist gives a lecture titled, "Transitions: Chinese Literati Themes in Japan and the Relationship Between Format and Message."

Bay Area

Jane Goodall Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988. 7pm, \$12-16. See 8 Days a Week, page 72.

Benefits

New Leaf fall gala Golden Gate Club, Presidio, 135 Fisher Loop; 255-1767. 7pm, \$100. New Leaf, which provides health services to the LGBT community, holds its annual fundraiser, a dinner and dance party with a 1940s big-band theme. Honorees include activists Peter Teague and Joan Garry.
'One Fine Day 2000' Westin St. Francis Hotel, 335 Powell; 334-1502. 6pm, \$100. This event, MCed by actor Danny Glover, honors community leader Dagmar Dolby, state senator John Burton, and Dr. Leroy Carhart. Proceeds benefit the California Abortion and Reproductive Rights Action League.

Authors

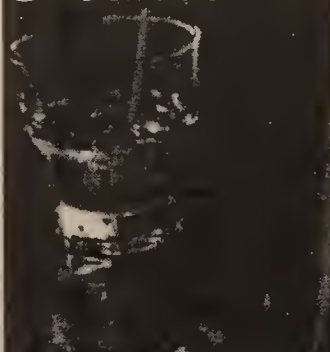
David Handler Booksmith, 1644 Haight; 863-Continued on page 94

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Wednesday 4

From page 93

for Books, 601 Van Ness; 441-6670. 7:30pm, free. The law professor talks about *Crossing Border Streets: A Civil Rights Memoir*.
Stephen King Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The author talks about his work, past and present.
K.M. Soehnlein A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm, free. The novelist talks about his debut, *The World of Normal Boys*.
Gore Vidal Commonwealth Club of California, 595 Market; 597-6700. 6:15pm, \$10-15. The author reads from the novel *The Golden Age*.

Bay Area

Isabel Allende and the Book Passage All-Stars Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. Noon, free. The author and friends talk about the fall season's upcoming releases.

Thursday 5

Around town

'Dancing through Floating Space: Four Masters of Digital Design' San Francisco Museum of Modern Art, Phyllis Wattis Theater, 151 Third St; 478-2277. 7pm, \$10-15. Local designers Erik Adigard, Amy Franceschini, David Karam, and Will Travis hold a panel discussion on their work.
'San Francisco Open Studios 2000' preview SonArts Gallery, 934 Brannan; 861-9838. 6pm, \$35-40. See 8 Days a Week, page 72.

Benefits

'Z Program B (Infinity)' Theater Artaud, 450 Florida; (415) 621-7797. 8pm, \$20. Through Sat/7. See 8 Days a Week, page 72.

Authors

Thomas Glave San Francisco State University, Poetry Center, 1600 Holloway; 338-3132. 4:30pm, free. The short story writer talks about *Whose Song? And Other Stories*.
Mary Karr Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$17. The poet and author talks about her forthcoming memoir, *Cherry*.
Greil Marcus Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from *Double Trouble: Bill Clinton and Elvis Presley in the Land of No Alternatives*.
Alan McHughen California Academy of Sciences, Morrison Auditorium, Golden Gate Park; 750-7128. 7:30pm, \$6-10. The author talks about *Pandora's Picnic Basket: The Potential and Hazards of Genetically Modified Foods*.
Christopher Rice A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author reads from the debut novel, *A Density of Souls*.
Amy Schutler Modern Times, 888 Valencia; 282-7025. 7:30pm, free. The novelist reads from *Undertow*.
Susan Vreeland Stacey's Bookstore, 551 Market; 321-4687. 12:30pm, free. The author talks about *Girl in Hyacinth Blue*.

Bay Area

R.U. Sirius Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm, free. The humorist talks about *The Revolution: Quotations from the Revolution Party Chairman R.U. Sirius*.

Friday 6

Around town

'Direct Contact' Film Arts Foundation, 346 Ninth St; 552-8760. 5:30pm, free. This mixer for media artists includes moderated discussions, food and drink, and DJ music by Windy Chien.
Fleet Week Pier 39; 705-5500. 11am, free.

Through Tues/10. The U.S. Navy celebrates their annual recruiting drive with air shows, information booths, music, a 5k fun run, outdoor parties, and other activities for families.

'Lunch for the Office Bunch' San Francisco Ferry Terminal; 923-2000. 11:45am, \$5. Enjoy live music while riding the Golden Gate Sausalito Ferry during this semi-regular event. This week, jazz musician Jules Broussard performs.

Mayumi Oda California Institute of Integral Studies, 1453 Mission; 575-6175. 7pm, \$10-15. The painter and printmaker lectures on utilizing meditation to foster one's creativity.

Bart Walter San Francisco Public Library, Main branch, 100 Larkin; 557-4277. 2pm, free. The sculptor gives a slide lecture about his creation of "The Gathering," an exhibit currently showing through Fri/6 in the Library.

Bay Area

'California and the Vietnam Conflict' Oakland Museum of California, 1000 Oak, Oakl; (510) 238-3842. 9am, free, reservations required. Through Sat/7. This conference, held in conjunction with the museum's forthcoming *Next Stop Vietnam* exhibition, features Vietnam veterans, activists, authors, and scholars discussing various facets of the war, both past and present.

Benefits

Isabelle Maynard, Rich Yurman Escape from New York Pizza, 333 Bush; 421-0700. 7:30pm, \$5. The two poets read from their works at this benefit for Media Alliance.
'Z Program B (Infinity)' Theater Artaud, 450 Florida; (415) 621-7797. 8pm, \$20. Through Sat/5. See 8 Days a Week, page 72.

Bay Area

Jill Knight, Emily Bezar, Jessie Turner Mills College, 5000 MacArthur, Oakl; (800) 494-8497. 8pm, \$12.50. The three singer-songwriters perform a benefit concert for the American Cancer Society's breast cancer research programs.
'Revive the Beauty Way' tour Ashkenaz, 1317 San Pablo, Berk; (510) 525-5054. 9pm, \$10. Clan Dyken, Dianne Patterson, and Leonard Benally perform a benefit concert for the Dine' people of North Arizona.

Authors

Alan Kaufman, Norman Fischer, Denise Newman San Francisco Zen Center, 300 Page; 863-3136. 7:30pm, free. The authors read from their respective works.

Bay Area

Amy Ephron Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist reads from *White Rose: Una Rosa Blanca*.
Jane Goodall Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 2pm, free. See 8 Days a Week, page 72.

Saturday 7

Around town

Fleet Week Pier 39; 705-5500. 8:30am, free. Through Tues/10. See Fri/6.
Folk dance and picnic in the park Golden Gate Park, Speedway Meadow; 648-8489. 10am, free. The Mandala Folk Dance Center hosts a day of music and international dancing from the Balkans and the Mediterranean. Musicians should bring their instruments.
'Gay Geeks' Café Macondo, 3159 16th St; 351-5500. 2pm, free. Join other gay, lesbian, and bisexual intellectuals in wide ranging discussions at this monthly social club.
Great San Francisco Crystal Fair Fort Mason Center, Building A, Marina at Buchanan; 383-7837. 10am, \$4. Through Sun/8. Over 40 exhibitors showcase their wares at this 14th annual event.
Hands-on ergonomics fair University of San Francisco, Laurel Heights campus, 3333 California; 474-7060. 1pm, free. Check out exhibits and demonstrations on safe ergonomics equipment for the workplace at this afternoon exposition.
Tenderloin community health fair Tenderloin Children's Playground, 570 Ellis; 776-2151.

critic's choice: events

'Killing My Lobster Races the Dead'

Oct. 6-29, Shelton Theater

The quirky, zany, multifaceted theater and film production company Killing My Lobster can now add *morbid* to their list of self-descriptive adjectives. The group'll ready you for Halloween with *Killing My Lobster Races the Dead*, a new show tackling slightly more macabre material than, say, last year's *Killing My Lobster Loves a Parade*. The seasoned yuksters shed some light on the heretofore underexploited hilarity of the Grim Reaper — putting "the 'fun' back in 'funeral'" — with 15 sketches ranging from pratfall slapstick to dialogue-rich scenarios. Demented recreation abounds: in one sketch, a little girl stages a vaudeville show starring Morty, the recently deceased frog. The mighty Lobster can even find graveyard humor in love, supposing what might have happened if Romeo and Juliet had actually lived and probing into the true meaning of "till death do us part." The Rock Lobster Orchestra keeps the audience monster mashin' with tunes at each performance. *Dpens Fri/6, 8 p.m. Runs Thurs.-Sun., 8 p.m. Through Oct. 29. Shelton Theater, 553 Sutter, S.F. \$15. (415) 267-0642 or www.killingmylobster.com.* (Anthoni Patel)



PHOTO BY JULIE GRAY

11am, free. This event offers free screenings and information on asthma, tuberculosis, blood pressure, and other health concerns, as well as food, drinks, and entertainment.

Bay Area

'California and the Vietnam Conflict' Oakland Museum of California, 1000 Oak, Oakl; (510) 238-3842. 10am, free, reservations required. See Fri/6.

'Natural Fiber Fair 2000' Manteel Community Center, Rusk Lane, Redway; (707) 926-5312. 11am-5pm, \$5. Through Sun/8. Learn about handspun wool, see spindle demonstrations, participate in hand-knitting projects, and more at this two-day textile extravaganza.

Record show Hofbrau, 2221 Broadway, Oakl; (510) 452-2452. 10am, \$2. Buy and sell used music during this monthly bazaar.

'Redesigning Retirement' conference Clark Kerr Conference Center, 2601 Warring, Berk; (510) 642-5461. 9:30am, \$25, reservations required. Professors, scholars, and experts weigh in on aging and retirement during this series of workshops and informative sessions.

'State of the Bay' conference Dance Palace Community Center, Fifth St at B St, Point Reyes Station; (415) 663-1075. 8:30am, \$22. This conference looks at the water quality of Tomales Bay, as well as other environmental factors.

Benefits

Blue Angel brewfest Fisherman's Wharf, The Anchorage, 500 Beach; 775-6409. 11am, \$20, children under 12 free. Check out the Blue Angel's Fleet Week air show atop the Anchorage parking deck while enjoying microbrewed beer, barbecued food, and music. Proceeds benefit the Guardsman, a nonprofit organization that funds educational programs for at-risk youth.

Drawbridge open house Golden Gate Park, Band Shell; 456-5220. 11am, free. Performances by musicians and comedians, as well as ongoing kids' activities, accompany the artwork of children who participate in Drawbridge's arts programs, an outreach organization that works with the homeless. A portion of the proceeds from vendor food

sales benefits Drawbridge.

Sand castle building contest Ocean Beach, Cliff House, 1090 Point Lobos; 512-1899. 10am, free. More than 30 architects showcase elaborate sand structures during this 17th annual event. Proceeds benefit Leap ... Imagination in Learning, a nonprofit organization that helps bring art programs to local schools.

'Z Program B (Infinity)' Theater Artaud, 450 Florida; (415) 621-7797. 8pm, \$20. See 8 Days a Week, page 72.

Bay Area

'City of Hope's Walk for Hope Against Breast Cancer' Lake Merritt, Lakeshore at Grand, Oakl; (800) 266-7920. 9am, \$15-30. Join in this 5k fitness and leisure walk and help raise money for City of Hope, a comprehensive cancer center that helps research and treat cancer, HIV and AIDS, diabetes, and other diseases.

'L'Esprit d'Afrique' Chibbo Bar and Grill, Presentation Hall, 920 University, Berk; (877) 923-7429. 7pm, \$18-22. This gala event features musical and dance performances from Alseny Soumah, Michael Noah and Afrikob Ambiance, and Coura Ndiaye, as well as griot storyteller Karamba, exhibits by fashion designers Moshoud, and Mel' Ange Couture, and other surprises. Proceeds benefit the Women's Association for the Rebirth of Intercultural Community Advancement, a nonprofit organization that works to help African women in the community.

Authors

Jamie Lee Curtis Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 10am, free. The movie star and children's author talks about *Where Do Balloons Go?*

Sunday 8

Around town

Fleet Week Pier 39; 705-5500. 8:30am, free. Through Tues/10. See Fri/6.
Italian Heritage Parade and Festival Starts at Fisherman's Wharf and continues to Jefferson;

Asian Art Museum Castro Theatre Roxie Cinema

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989-2220. 1pm, free. This 132nd annual Columbus Day event begins with a parade and ends with a festival in the heart of North Beach's Little Italy.
PFLAG support group St. Francis Lutheran Church, 152 Church; 921-8850. 2pm. A panel discussion and support group convenes on the topic of supportive siblings for those coming out to their families.
Polish Festival County Fair building, Ninth Ave at Lincoln; 563-5653. 10am, free. Enjoy arts and crafts, folk dancing, music, Polish food, and other cultural activities at this event.

Bay Area
Bicycle repair clinic REI, 1338 San Pablo, Berk; (510) 527-4140. 11am, free. Learn about drive train maintenance and chain repair during this workshop.
'Natural Fiber Fair 2000' Manteel Community Center, Rusk Lane, Redway; (707) 926-5312. 11am-5pm, \$5. See Sat/7.

Benefits
California Wine Classic Palace of Fine Arts, Beaux Arts Rotunda, 3301 Lyon; (800) 241-0758. Noon, \$45-50. More than 20 different wineries showcase their wares during this benefit for the Greater Bay Area chapter of the Crohn's and Colitis Foundation of America, which helps fund biomedical research for the two diseases. Featured activities include a silent auction for various prizes, live music, and a lunch catered by some of the area's top restaurants.
'Jimmy's Old Car Picnic' Golden Gate Park, Speedway Meadow, 30th Ave at Kennedy; 386-2572. 10am, free. This 12th annual car show sponsored by Juxtapoz magazine benefits the San Francisco Recreation and Park Department's Adaptive Recreation Program for the Developmentally Disabled.

Authors
Warren Ellis Comix Experience, 305 Divisadero; 863-9258. 3pm, free. See 8 Days a Week, page 72.
Thomas Glave City Lights Bookstore, 261 Columbus; 362-8193. 5pm, free. See Thurs/5.
David Mitchell Booksmith, 1644 Haight; 863-8688. 7pm, free. The author reads from the novel *Ghostwritten*.

monday 9

Around town
Fleet Week Pier 39; 705-5500. 8:30am, free. Through Tues/10. See Fri/6.
KQED media salon KQED, 2601 Mariposa; 553-2802. 7pm, free. Learn how to pitch a television program to a public television station with Heidi Shuster of the Independent Television Service and KQED's Diane Nelson.

Authors
David Mitchell Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. See Sun/8.
Bay Area
Tariq Ali Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist talks about *The Stone Woman*.

tuesday 10

Around town
Fleet Week Pier 39; 705-5500. 8:30am, free. See Fri/6.
Guitar clinic 116 Ninth St; 575-0777. 7:30pm, \$5. Local guitarist Steve Erquiaga leads a guitar workshop, courtesy of the Musicians Union Local 6.
Bay Area
'Compassionate Friends' Presbyterian Church, 4101 Park, Oak; (510) 530-5311. 7pm, free. This nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

Benefits
'Dyster Shuck and Swallow Challenge' McCormick and Kuleto's, 900 North Point; 929-

1730. 4pm, \$25. Shuckers and swallows face off in this eighth annual 10-minute contest to best a 1998 record of 187 consumed oysters. A oyster and wine tasting reception, set to the music of the Aqua Velvets, follows. Proceeds benefit Helpers of the Mentally Retarded, which helps find homes for mentally disabled people.

Authors
Lynda Barry Booksmith, 1644 Haight; 863-8688. 7pm, free. See 8 Days a Week, page 72.
Bonnie Burnard A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The novelist talks about *A Good House*.
Stanislav Grof, Elisabeth Sahtouris, Christopher Bache California Institute of Integral Studies, 1453 Mission; 575-6270. 6:30pm, free. The Institute's faculty members discuss their respective works.
Anne Perry Stacey's Bookstore, 581 Market; 321-4687. 12:30pm, free. See Sun/8.
Neal Pollack City Lights Bookstore, 261 Columbus; 362-8193. 7pm, free. The author talks about *The Neal Pollack Anthology of American Literature*.

Bay Area
Jennifer Baumgartner and Amy Richards Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The authors talk about *Manifesta: Young Women, Feminism, and the Future*.
Ram Dass Book Passage, 51 Tamal Vista Blvd, Corte Madera; (415) 927-0960. 7:30pm, free. The author talks about *Still Here: Embracing Aging, Changing, and Dying*.

attractions/kid stuff
Announcement of National Young Game Inventors contest winner Union Square, Powell at Geary; 934-3736. Fri, noon. Free. The winner of the fifth annual contest is honored at this event for children and their families; the following reception features a performance by teen act Youth Asylum, an exhibition of other games designed by young people, and free giveaways.
California Academy of Sciences Golden Gate Park; 750-7145. Daily, 9am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, the Morrison Planetarium, and the Natural History Museum; current exhibits include "Venoms: Striking Beauties. A new photographic exhibit, "At Home in Vanuatu: Tradition in the West Pacific," opens Sat/7. Wed: Learn about venomous insects and spiders in "Dangerous Liaisons," 2pm. Thurs: Take a coloring adventure through the world of venomous animals in "Color Me Deadly," 12:30pm. Fri: Learn about wasps' and bees' survival techniques in "Wasps and Bees," 12:30 and 2:30pm. Sat: Participate

in a live tarantula demonstration in "Tarantulas: Beauty or Beast," 12:30 and 2:30pm. Sun: Learn what happens after a venomous bite or sting during "Venoms ER," 12:30 and 2:30pm. Tues: Meet live snakes in "Snake Mimicry," 12:30 and 2:30pm.

Exploratorium 3601 Lyon; 563-7337. Tues-Mon, 10am-5pm, Wed, 10am-9pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception. Sat: A new exhibit, "The Changing Face of Women's Health," opens.

Randall Museum 199 Museum Way; 554-9600. Tues-Sat, 10am-5pm. \$6-7. Exhibits include "Trash Bash," which teaches how to conserve natural resources with illustrations and graphics. Sat: "Summer Saturdays" continues with "Spiders," 1pm.

San Francisco Maritime National Historical Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: The Park holds a sing-along of chanteys and sailor songs, 8pm. Free, reservations required.
San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attraction, a meerkat and prairie dog exhibit.

Saturday art programs at the Legion Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 2-3:30pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses artists' books; "Big Kids/Little Kids" discusses works on paper.

Strubing Arboretum and Botanical Gardens Golden Gate Park, Ninth Ave at Lincoln Way; 661-1316. Mon-Fri, 8am-4:30pm; Sat-Sun and holidays, 10am-5pm. Free. The arboretum and gardens are located on 75 acres and boast a collection of 7,500 plants from around the world.

'Winnie the Pooh' Fort Mason Center, Building C, Marina at Buchanan; 346-5550. Sat, 1pm, Sun, 1 and 3:30pm. \$5-8. This theater production focuses on the famous bear, his friend Christopher Robin, and other classic characters from A.A. Milne.

Bay Area
Chabot Space and Science Center 10000 Skyline, Oak; (510) 530-3480. Tues-Sat, 10am-5pm, Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting.
Harvest fair Berkeley Youth Alternatives' Community Garden Patch, 1255 Allston, Berk; (510) 845-9067. 11am, free. Enjoy pumpkin carving, face painting, music, karaoke, free food, and other fun activities during this youth fair.
Lawrence Hall of Science Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk;

(510) 642-5132. Daily, 10am-5pm. \$3-7. The public science center features all types of exhibits, films, and activities for adults and children. Fri: "ChemMystery," a new exhibit that transforms the museum into a crime scene, opens, 7-9pm. Sat: See the night sky through astronomical telescopes, 8-10pm, weather permitting. Sat-Sun: Learn how creatures of the dark use their senses to navigate around their environments in "Deep Dark Secrets," noon, 1, 2 and 3pm.
Oakland Museum of California 1000 Oak,

Oak; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$4-6 (free second Sun). This museum hosts an array of exhibits on subjects both scientific and artistic. Sat: An art and antiques appraisal clinic is held for collectors of paintings, jewelry, decorative arts, and other items. Proceeds benefit the museum. 11:30am-3pm. \$10-15 per item, limit five items.

Continued on page 98

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SAN FRANCISCO OPEN STUDIOS 2000

ArtSpan's San Francisco Open Studios, now celebrating its 25th Anniversary, is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the space of more than 700 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. Studios are open from 11AM to 6PM. The Open Studios Exhibition features a sample work by more than 600 of the participating

artists and is open from 10AM to 5PM this weekend and from noon to 4PM, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The Free Guide to San Francisco Open Studios is available at this location, Tower Records, ArtHouse, Farley's, HANG Gallery, Vitra, and The Art Store. Outside of San Francisco, the Guide is available in Sacramento at Tower Records, in Palo Alto at University Art and in the east Bay at both The Art Store locations.

1 Slava Likhatchev, 1237 Alemany Blvd., Silver Ave./Lyell P	43a Augusta Talbot, 1055 Church St., 22nd/23rd MM	82 Chris Grassano, 3765 20th St., Dolores/Guerrero P	122 Adam Myers MM
3 Laurielu/Place, 45 Crescent Ave., Mission/Leese MM	44 Michael Markowitz, 3747 23rd St., Dolores/Church D	83 Lorraine Grassano, 3765 20th St., Dolores/Guerrero Ph	123 Metal Cluster at Cell Space Sc
4 c.j. grossman, 498 Benton Ave., Porter/Roscoe MM	44a Susan La Franchi-Madonich, 947 Church St., #5, 21st/22nd Ph	84 Theresa Gooby, 62 Cumberland St., Dolores/Guerrero Ph	124 Richard Mortimer Humphrey Sc
5 Virginia Bowen, 703 Crescent Ave., Elsworth/Gates* MM	44b Tim Heavican, 3550 23rd St., #1, Valencia/Guerrero MM	City Art Gallery, 828 Valencia St., 19th St./20th St. *	125 Rebecca Anders Sc
6 Laura Zindel Ceramics, 390 Crescent Ave., Andover C	45 Mitsuyo Moore, 277 Bartlett St., 23rd St./24th St. P	85 Laura McCamy P	126 Tony Fifield Fu
7 Catherine Mackey, 365 Park St., Andover/Holly Park P	45a Ballazo Gallery-Jesus A. Perez, 2811 Mission, Mission/24th Pr	85a Christie Carr MM	126a Francis Baker Ph
8 Carin Rehinder, 368 Park St., Andover/Holly Park MM	46 Maco Nishida, 277 Bartlett St., 23rd St./24th St. P	86 Katie Gilmartin Pr	126b Wendy Koolpe Ph
Spectrum, 515 Cortland Ave., Andover *	47 Edward F. Enriquez, 203-B Bartlett St., 24th St./23rd St.* P	87 August Wood D	127 Mona Kühn, 720 York St., #114, 19th St./20th St. * Ph
9 Diga Yulikova P	48 Art Modren, 815 York St., 20th/21st P	88 Robert Ramos MM	The Art Explosion, 2425 17th St., Hampshire/Potrero
10 Kevin Waller C	49 Lulu Ezekiel, 2753 22nd St., Bryant/Florida * P	89 Donna Sciacqua P	128 Maria Vasconcelos P
11 Angel Kubo P	49a Jennifer Craigie, 1334 Potrero Ave., 25th St./Army Sc	90 Don Anderson D	129 Caroline Stechschulte P
12 Carmen Wolf P	49b Susan P. Sharman, 1334 Potrero Ave., 25th St./Army MM	91 Jennifer Maria Harris P	130 Johanna St. Clair P
13 Dianne Estrin Ph	50 Aimee Graham, 37 Bartlett St., 21st St./22th St. Fu	92 Erik Berkule P	131 Chris Leib P
14 Jane Porter P	50a Tracy Everwine, 3319 22nd St., 22nd St./Valencia * Ph	93 kGernatt MM	132 Shannon K. Abbey P
15 Louis J. Gwerder III, 254-A Bonview St., Cortland * MM	51 Ursula Currie, 37 Bartlett St., 21th St./Mission * Ph	94 Christine Carmel Atkins P	133 George Riemann P
16 Jesse Schlenker, 156 Bonview St., Eugenia * Ph	52 Alan Waugh, 37 Bartlett St., 22nd/21st Fu	95 Michelle Thomas Fi	134 Alan Mazzetti P
16a Denise Denis, 94 Wool St., Wool/Eugenia * D	53 Roberta A. Weisenburg, 3774 22nd St., Noe/Sanchez WA/J	96 Jhina Alvarado, 3587 19th St., Guerrero/Valencia P	134a Janine Hudak P
17 David R. Smith Studio, 1877 Church St., 30th St./Randall WA/J	54 Albert Monferrato, 3774 22nd St., Noe/Sang P	97 Soñia Holman, 591 Guerrero St., 17th St./18th St. * P	134b Patricia Kelly P
18 Ronnie Zuckerberg, 1867 Church St., 30th St./Randall St. MM	54a Mark Campbell, 101 Hoffman Ave., Alvarado/Hoffman P	98 Cheryl Finrock, 591 Guerrero St., 18th/17th * P	136 Tom Fowler, 151 Potrero Ave., #4, 15th St./Potrero Ave. P
18a Charles H. Trapolin, 288 30th St., Church/Chenery Sc	54b Karen Gellert, 499 Eureka St., 21st/22nd Ph	99 Silvia Poloto, 442 Shotwell St., 18th St./19th St. * Sc	137 Kent Alexander, 151 Potrero Ave., 15th/Potrero Ave. * P
19 Jenny Badger Sultan, 1696 Sanchez St., 30th/Day * P	55 Alexandra Blum, 661-B Castro St., 19th/20th P	Celluloid 7, 2170 Harrison St. #2, 17th St./18th St.	138 Susan Tibbon, 2720 16th St., Harrison/Folsom P
19a Nancy Otto, 131 Laidley St., Harper/Fairmont G	55a Deborah Tash, 695A Castro St., 20th St./19th St. MM	99a Bill Mattick Ph	139 Gail H. Siegel, 1855 Folsom St., Folsom/15th St. * MM
20 Dimitri Kourouniotis, 530 29th St., Noe/Castro * D	GLAA@ Harvey Milk School, 4235 19th St., Collingwood/Diamond *	99b Kevin Berne Ph	140 Kurt Glowienke, 1855 Folsom St., Folsom/15th St. * MM
21 Brian Caraway, 35 28th St., Guerrero/Dolores P	56 Frank Pietronigro T/NM	99c Rebecca Chang Ph	141 Sherrie Smith, 1855 Folsom St., Folsom/15th St. * W
21a Monica Johnson, 35 28th St., Guerrero/Dolores P	57 Ruben Joy MM	99d Carolyn McMaster Ph	142 Eric Alan Fidejeland, 1855 Folsom St., Folsom/15th St. * W
22 Kenneth F. Treacy, 101 27th St., #10, Guerrero/27th * P	58 Robert Morgan P	99e Ron Moutrie Saunders Ph	143 Satoe Ishii Haile, 1402 15th St., Folsom/Shotwell Pr
23 Robert Windle, 3435 Cesar Chavez St. #302, Mission/Valencia * P	59 Michael Hackett P	99f Adam Moore Ph	143a Scott Haile, 1402 15th St., Folsom/Shotwell Sc
24 Linda Symonds, 3435 Cesar Chavez St. #335, Mission/Valencia * P	60 Rob Costin P	99g Liz Steketee Ph	144 Sarah Johnson, 1354 Natoma St., 14th/15th P
24a Bill Ross, 3435 Cesar Chavez #320, Mission/Valencia Ph	61 Kevin C. Dunn P	Project Artaud, 499 Alabama St., 17th St./Mariposa *	145 Gillian Wollen, 381 Guerrero St., 15th/16th Ph
25 James J. Gleeson, 148 Precita Ave., Shotwell/Mission* W	62 Steve Dell Ph	100 E. Dale Erickson P	146 Ben Fromben, 1942 15th St., #5, Dolores/Church Ph
26 Nicholas Halligan, 3272 Folsom St., Bessi Pr	63 Guy Wonder Ph	101 Clarence Towers Ph	148 Sol Rainbow, 327 Church St., 15th St./16th St. MM
29 Beryl Landau, 3290 Harrison St., Norwich/Precita * P	64 Christopher Westbrook Ph	102 Jonah Roll P	149 Anat Archf, 277 Sanchez St., Market/16th St. P
29a Peter Carlson, 548 Precita, Alabama/Florida * P	65 Gregg Cassin MM	103 April Berger MM	150 Kay Nothstein, 2250 15th St., Noe/Castro Ph
30 Deborah Howard-Page, 2512 25th St., San Bruno/Vermont * P	66 Kerry L. Rutz P	104 Carrie Nardello P	150a Brian Busta, 266 Noe St., Market/Beaver P
The Farm, 1499 Potrero Ave. #5, Cesar Chavez/25th St.	67 Terry Marasco Ph	105 Frederico Sanchez P	151 Mitcho, 192 Noe St., 15th/Henry MM
31 P.K. Steffen T/NM	68 Bruce Biada MM	106 Jane Grossenbacher Ph	152 Karen Nani Apana, 87 Noe St., 14th St./Duboce P
31a Laura Heyman Ph	69 Audrey Heller, 4115 19th St., Castro/Collingwood * Ph	107 Keith Bjorkman P	Belcher St. Studios, 69 Belcher St., 14th St./Duboce *
32 David Edwards Sc	70 Peter Consello/Consello Studio, 143-A Collingwood St., 18th St./19th St. P	108 Jean Weinbaum W	153 Peter Howells P
33 Tsa Tsa Studio Sc	71 Studio Shangai West, 119 Collingwood St., 18th St./19th St. Ph	109 Ricky Weisbroth D	154 Compost Collective MM
33a Dharma Strasser C	72 Xavier Castellanos, 3801 17th St., Sanchez/Noe * P	110 Bernie Rauch P	155 Sandra Yagi P
34 Anne Burke, 1153 Shotwell St., 25th/26th P	73 Lena Hyde, 18 Ford St., Sanchez/Noe Ph	111 Cynthia A. Point Ph	156 Trevor Southey Pr
35 Michael Koch, 1032-A Capp St., 25th St./26th St. P	Ruby's Clay Studio, 552-A Noe St., 18th St./19th St.	112 Kenneth Cooper P	157 Dannielle S. Sergeant P
36 Josef Norris, 3465 25th St. #3, Valencia/Bartlett * P	74 Nuala Creed Sc	113 Janice Taylor P	158 Charles Stinson Sc
37 Melissa Yarbrough, 1330-B Guerrero St., 25th/26th P	75 Corinne Gobet Sc	113a Jeffrey Blankfort Ph	159 Julie Alland Sc
37a Clare Carver, 2 Juri St., 25th St./San Jose P	76 Marsha Irwin C	Developing Environments, 540 Alabama St., Mariposa/18th St. *	159a JoAnn Johnson P
38 Juliet Varnedoe, 4214 26th St., Castro/Diamond Ph	77 Harry Leaf Sc	114 Kristine Mays Sc	159b Jennifer Brazelton C
39 Lita Blanc, 4089 25th St., Noe/Sanchez Pr	78 Carol Wedemeyer, C	115 Bob MacDonald P	159c Tom Michelson C
40 Ben Pax, 272 Jersey St., Noe/Sanchez * P	79 Denise Stukas C	116 Rosa Lila Studio Sc	160 Vanessa Veloso, 714 14th St., #2, Church/Belcher Pr
41 Sherrod Blankner, 3963-A 24th St., Sanchez/Noe P	80 Torstein, 271 Cumberland St., #1, 19th/20th P	117 John Chiara Ph	171 Alex Mitchell, 1041 Bosworth St., Elk/Chilton P
42 Linda Saytes, 1003-B Noe St., Noe/23rd St. P	81 Eda Kavin, 3838 19th St., Church/Sanchez P	118 Debra Walker P	
43 Susan Sternau, 3992 23rd St., Noe/Sanchez P		119 Gabrielle Thormann P	
		120 Jennifer Ewing P	
		CELL space, 2050 Bryant St., 18th/19th St.	
		121 Les Young D	

ArtSpan gratefully acknowledges the generosity of ArtMecca.com, BayArea.CitySearch.com, Grants for the Arts/ San Francisco Hotel Tax Fund, KGO-TV/ABC 7, San Francisco Bay Guardian, San Francisco Foundation, Infinity Outdoor, International Artexpo California, ArtSeal, The Art Store, Bernard Osher Foundation, Crystal Geyser, Diesel Design, Thomas Bros. Maps, Tower Records, and Vitra, Inc.

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Drawing	D
Fiber	Fi
Furniture	Fu
Glass	G
Mixed Media	MM
Painting: Oil/Acrylic	P
Painting: Watercolor	W
Photography	Ph
Printmaking	Pr
Technology/New Media	T/NM
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'Sister Spaces'
Through Oct. 28, Southern Exposure

In an ever increasing shift toward a global culture motivated by profit, it's inspiring to see an international exhibition of work dedicated to artists and art spaces driven by the desire to question mainstream value systems and provide alternatives. "Sister Spaces" presents the work, cultures, and artists of four nontraditional art spaces from four different cities around the globe: IT Park, Taipei, Taiwan; the Physics Room, Christchurch, New Zealand; YYZ Artists' Outlet, Toronto, Canada; and Ze dos Bois, Lisbon, Portugal. What's most striking about the work shown in this ambitious project is the commitment to ingenuity of concept on the parts of both artists and spaces. Ze dos Bois's Video Observatory, housed inside a corrugated metal room in the center of the gallery, screens a different video work every day for each of the 37 days the show runs. On the day I was there, a still image of a monitor on a stool in a sterile white room covered the wall, crossed by the transparent image of a man's cropped torso pacing back and forth at varying intervals. Across the gallery, a grainy head shot of "Miss Chinese" by IT Park's Michael Ming-Hong Lin challenges both cultural and political notions being played out in a nation still establishing its independence from China. The show's most provocative work comes from Auckland, New Zealand, artist Daniel Malone and San Francisco artist Daniel Malone. Several months prior to the exhibition, Auckland's Malone found and contacted his namesake here in the city. A relationship developed via e-mail and phone calls, resulting in Auckland's Malone asking San Francisco's Malone to produce an installation for the "Sister Spaces" exhibition. "Top and Bottom" therefore becomes an interesting expansion of the concept of exchange. The show also includes a "Visitor Bureau," which offers a place to sit down and read through publications from each of the spaces included. There's a lot here to cover — four countries' worth of art. I recommend setting aside several hours to really absorb the social, political, and cultural themes offered. *Tues.-Sat., 11 a.m.-5 p.m., 401 Alabama, S.F. (415) 863-2141. (Megan Wilson)*



"SISTER SPACES." BY ARTISTS FROM THE PHYSICS ROOM.

From page 95

art

Art listings are compiled by Sean Dillingham. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Glen Helfand, Sarah Coleman, and Megan Wilson.

museums

Ansel Adams Center for Photography 250 Fourth St; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$5, \$3 students, \$2 se-

niors and youths, free for 12 and under and members.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm; for the duration of "Golden Age," extended evening hours Thurs-Sat until 9pm). Regular admission: \$7, \$5 seniors, \$4 youths; "Golden Age" exhibit requires \$6-per-person surcharge. **California Historical Society** 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Moment and Momentum: Seeing Time in 19th Century Photography." Various artists. Through Sat/7.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era. "An American Focus: The Anderson Graphic Arts Collection." Nearly 200 prints, monotypes, and multiples go on display as part of the Anderson Graphic Arts Collection. Oct 7-Dec 31.

Cartoon Art Museum 814 Mission (at Fourth St); (415) CAR-TOON. Tues-Fri, 11am-5pm; Sat, 10am-5pm; Sun, 1-5pm. \$5, \$3 students and seniors, \$2 children. "A Tribute to Charles Schulz: Celebrating 50 Years of Peanuts." As the first major retrospective since Schulz's death in February, this show carries a heavy responsibility, but it does a great job of summarizing Schulz's amazing career. There's a strip here from his 1950s debut feature, Li'l Folks, in which he experimented with prototypes for Peanuts (Snoopy has real dog paws!), and many strips from the 1960s that show the characters settling into their familiar forms. Schulz's meticulous skill is apparent everywhere in these poster-size originals, which follow the strip through to the 1990s. Through Sun/15. (Coleman) "Selections from the Permanent Collection." Ongoing. **M.H. de Young Memorial Museum** 75 Tea Garden Drive, Golden Gate Park; 863-3330. Tues-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths (free first Wed). "From Three Continents: Textile Acquisitions, 1996-2000." Through Dec 31. "Art of Oceania." Works from Pacific Island regions. Ongoing. "Gallery One: An Art Exhibition for Children." Ongoing. "A New de Young in Golden Gate Park: Concept Plan by Herzog and de Meuron." Ongoing. "Elder Arts 2000." Works from Bay Area artists over the age of 65. Through Sun/8.

Jewish Museum 121 Steuart; 543-8880. Sun-Wed, 11am-5pm; Thurs, 11am-8pm. Call for

prices. \$5, \$3 students and seniors (free first Mon; Thurs 6-8pm), free for 11 and under and members.

Mexican Museum Fort Mason Center, Bldg D, Marina at Laguna; 441-0404. Wed-Sun, 11am-5pm (first Wed, noon-7pm). \$4, \$3 students and seniors (free first Wed). "Chicanos en Mictlán: Día de los Muertos in California." Through a survey of the history of the Day of the Dead observances in California, the Mexican Museum traces the evolution of the holiday and its transplantation to the U.S. (reception Fri/6, 6-9pm). Oct 7-Dec 31. See 8 Days a Week, page 72.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on first Wed. "Beniamino Bufano: A Retrospective." Various sculptures, paintings, prints, poems, and mosaics highlight the career of the famed San Francisco sculptor. Through Jan 14, 2001.

San Francisco African American Historical and Cultural Society Fort Mason Center, Bldg C, Rm 165, Marina at Laguna; 441-0640. Wed-Sun, noon-5pm. \$2, \$1 students and seniors.

San Francisco Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0990. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$3, \$5 families, \$1 students and seniors (free Sat, 10am-noon; first Wed, 11am-7pm). "A Tribute to Dorothy Weiss." A celebration of one of the West Coast's most committed exhibitors of ceramic and glass. Through Nov 26. "Death and Memory: Mexico's Día de los Muertos." Various objects used to celebrate Mexico's Day of the Dead are on display in conjunction with the Mexican Museum's "Chicanos en Mictlán" exhibit (reception Fri/6, 5-9pm). Oct 4-Nov 26.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (closed Wed). \$9, \$6 seniors, \$5 students, free for 13 and under and members (free first Tues; half-price Thurs, 6-9pm). "Design Afoot: Athletic Shoes." SF-MOMA's tantalizing but problematic exhibition of 150 recent athletic shoes taps into the adventurous design appeal of this shoe genre. The greater portion of the exhibit features extravagant, high-end designer products. While the subject comes from popular culture, the display does nothing to give the shoes a context — the things are simply presented without explanatory labels to help identify the shoe as a prototype, rejected design, or a designer's folly. Through Tues/17. (Helfand) "Paul Klee: Recent Acquisitions

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of the Djerassi Collection." Through Oct 24. "Matisse and Beyond: A Century of Modernism — Painting and Sculpture from the Permanent Collection." Ongoing. "The Darker Side of Playland: Childhood Imagery from the Logan Collection." 30 works explore and undercut the traditionally blissful imagery of childhood. Through Jan 2001. "Celebrating Modern Art: The Anderson Collection." More than 330 paintings, sculptures, and works on paper will take up three floors of gallery space in this selection of works from the Anderson collection. Oct 7-Jan 15, 2001.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths (free first Thurs, 5-8pm). "Multiple Sensations: Series, Collections, Obsessions." Video, film, photography, sculpture, painting, and other work make up this new exhibit, which includes *Food Chain*, Catherine Chalmers; *On the Edge of the Western World: Loans from invisible Museum*, various artists; various works, Mark Dean Vaca; *Drift*, Michael Light; *Bibliomancy*, Wenyon and Gamble; *Starstruck: Photographs from a Fan*, Gary Lee Boas; *Detonation Deutschland*, Global Soup, and *Ektase*, Steinhilber/Rosefeldt; and *Pierogi 2000: Flat Files*, created by Joe Amrhein. Part of Yerba Buena's new "Multiple Sensations: Series, Collections, Obsessions" exhibit, *Pierogi 2000* is a delectable, treasure-filled treat for the curiosity-inclined. "Flat Files" functions as a means to display the work of some 600 sketchers, photographers, painters, and text artists all at the same time. The collection at Center for the Arts features more than 300 artists, including 34 from San Francisco, who have been added to the mostly New York-based banquet of abundance. Through Oct 22. (Wilson)

Bay Area

Angel Island Immigration Station Men's Barracks, Angel Island; (415) 543-0520. Accessible by ferry from Tiburon, (415) 435-2131; San Francisco, Oakland, Alameda, and Vallejo, (415) 773-1188. Daily, 11am-3pm.

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part I of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Mills College Art Museum 5000 MacArthur, Berk; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. Free. "Amy Kaufman: Drawings and Paintings." Works by Oakland artist Amy Kaufman. Through Oct 22. "No Two Alike." Exhibit focuses on the ceramic art of George E. Ohr. Through Oct 22.

Oakland Museum of California 1000 Oak,

Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Helen Nestor: Personal and Political." Photographs of social movements in 1960s and '70s California. Through Sun/15. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Sept 30-May 2001.

UC Berkeley Art Museum 2626 Bancroft, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths. "Shirin Neshat/MATRIX 187 Turbulent." Dual-screen sound and film installations address the social, political, and psychological experience of women in contemporary Islamic societies. Through Nov 12.

galleries

Opening

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Paintings by Jacques Bercut and Yoke-Ping Bruand (reception Thurs/12, 6-8pm). Oct 5-30.

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm. "Peripheral Stretch," works by Robert Gutierrez, Jeff Morris, and R.E. Sanchez (reception Fri/6, 5-8pm). Oct 6-Nov 3.

Aurora Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. Large-scale monographs by Mark Perlman. Through Sat/7. Works on paper by Roberto Juarez. Oct 10-Nov 11.

Belcher Studios 69 Belcher; 255-8900. Call for hours. "Material/Myth," paintings by Tino Rodriguez and Lori del Mar. Through Sun/8. Over a dozen artists exhibit their work as part of San Francisco Open Studios. Oct 7-8, 11am-6pm.

Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. "Memories of Childhood," paintings and mixed-media works by Edward Aglipay. Oct 6-31.

Campbell-Thiebaud 645 Chestnut; 441-8680. Tues-Fri, 11am-5pm; Sat, noon-4pm. "Twenty-Five Treasures," a collection of artwork and artifacts. Through Sat/7. Paintings by Gordon Onslow Ford (reception Tues/10, 5-7pm). Oct 10-Nov 11.

CHI 912A Clay, Oak; (510) 832-4CHI. Tues-Sat, 11am-5pm. "The James Baldwin Series," photographs of the writer and civil rights activist (reception Sat/7, 4-7pm). Oct 4-Nov 4. **Chinatown Community Arts Program Gallery** 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. "Music in a Movement: Emerging API Identity in the '70s," various works. Oct 7-Nov 11.

Dolby Chadwick 266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm. Recent works by Mari Marks Fleming (reception Thurs/5, 10am-6pm). Oct 5-Nov 18.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "The Fire Festival Chronicles," recent works by Dennis Evans (reception Thurs/5, 5:30-7:30pm). Oct 5-28.

Freddie Fong Contemporary Art 760 Market, #258; 391-6133. Tues-Sat, 11am-5pm. "Transcending Reality," works by Walter Kennedy, Judy Krasnick, Karen Messerman, Pernilla Persson, and Linda Voychovsky. Oct 5-28.

Gallerie Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Sideral Time," works by Terry Fox. Through Sat/7.

"utopiancannibal.com," new works by Enrique Chagoya (reception Tues/10, 5:30-7:30). Oct 10-Nov 4.

Hackett-Freedman 250 Sutter, Fourth fl; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Paintings by Robert De Niro, Sr. (reception Thurs/5, 5:30-7:30pm). Oct 5-28.

"Ocean Park," paintings on paper by Richard Diebenkorn (reception Thurs/5, 5:30-7:30pm). Oct 5-Dec 2.

Harvey Milk Civil Rights Academy 4235 19th St; 695-0933. Sat-Sun, 11am-6pm. Thirteen GLAA artists present various works as part of S.F. Open Studios. Oct 7-8.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. Recent works by Italian-American painter Ugo Di Portanova (reception Thurs/5, 6pm). Oct 5-Nov 3.

jennjoy 49 Geary, Fourth fl; 398-2040. Tues-Sat, 11am-5pm. "Ataraxy," works by Leona Christie, plus new works by Luisa Kazanas (reception Thurs/5, 5:30-8pm). Oct 5-28.

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "Quilt Show," works ranging from family heirlooms to modern interpretations (reception Sun/8, noon-2pm). Oct 8-29.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. Koichiro Kurita, photograph prints on handmade rice paper. Through Oct 28. Photographs by Ruth Bernhard in celebration of her 95th birthday (reception Sat/7, 2-4pm). Oct 5-Dec 2.

Oakland Asian Cultural Center 388 Ninth St, Ste 290, Oak; (510) 208-6080. Tues-Fri, 10am-7pm; Sat, 11am-3pm. "Vietnamese Lacquer Painting: A New Age," various works (reception Sat/7, noon). Oct 7-Dec.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 8:30am-6:30pm; Sat, 9am-3pm. "Punk's Not Dead," photographs by Larry Wolfley documenting punk rock in the East Bay (reception Sat/14, 6-9pm). Oct 9-Nov 18.

Project Artaud 499 Alabama; 621-4240. Sat-Sun, 11am-6pm. Various works on display as part of S.F. Open Studios. Oct 7-8.

Continued on page 100

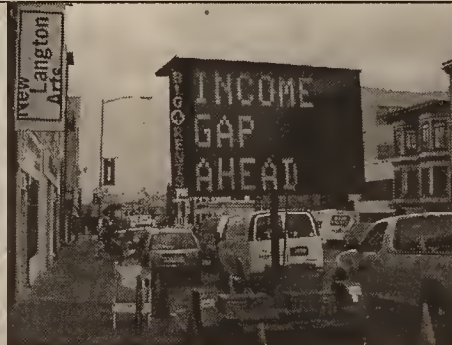
critic's choice: art

'C2C'

Through Nov. 11, New Langton Arts

China's agreed to join the WTO. I was half asleep when the news crept in over the clock radio. It sounded momentous, but what does it really mean, I wondered. The radio announcer reported that tariffs will be reduced on wine, of all things, forming a humongous new market for California vino. Such ubiquitous, market-driven phenomena have inspired a current and rather ambivalent strain of political art, which is the meat of "C2C" (Consumer to Capitalist), a timely group show by artists who look at, infiltrate, and meddle with — though don't always critique — the insistent corporatization of everything. The artists, curator Courtney Fink writes, "are both horrified by and in awe of capitalism's raw power." Those mixed emotions are succinctly expressed by Synne Bull and Kora Juenger in a video that documents the gleeful opening day of an Ikea store. The artists capture the branded privatization of public space, the billowing international flags, and the fevered consumerism of the place, but they're also visibly seduced by the merchandise. Tom Sachs strikes a similarly irresolute pose with his infamous sculptures made from ritzy boutique boxes, while Joe Scanlan packages and sells faux tears, which can, at least cosmetically, suggest a sorrow for the world's rosy but suspect condition. Some of the artists are driven to more activist responses. Meior Vida Corporation, for example, extols the Zen notion of water drops chipping away at the rock by providing "micro sabotage" bar code stickers that will get you those name-brand products for less at your neighborhood food conglomerate. The most effective, least ambivalent work here is by Together We Can Defeat Capitalism (TWDC), which for the first days of the show set up a LED-like traffic hazard sign outside the gallery with pertinent messages such as "Warning: Digital Divide Ahead." While the form brings to mind Jenny Holzer, the messages are far more direct in their sentiments and insertion into the environment. Wed.-Sat., noon-5 p.m., 1246 Folsom, S.F. Free. (415) 626-5426. (Glen Helfand)

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Ongoing

From page 99

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Sublime Intent," new prints by Tom Bonau-ro. Oct 5-Nov 4.
S.F. African American Historical and Cultural Society Fort Mason Center, Bldg C; 441-0640. Wed-Sun, noon-5pm. "Black Artist: Cre-ations 2000," various works (reception Sat/7, 5-8pm). Oct 4-Dec 30.

S.F. Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "After the Storm," environmental photography by Bob Walker (reception Fri/6, 5:30-8pm). Oct 4-Nov 18.
S.F. MOMA Rental Gallery Bldg A, Fort Mason Center; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings by Ann Harrold, Timothy Wells, and Young June Lew (reception Wed/4, 5:30-7:30pm). Oct 4-27.
Shapiro 760 Market, Ste 248; 398-6655. Call for hours. Selections from the gallery's collection of contemporary photography (re-

ception Thurs/5, 5:30-7:30pm). Oct 5-28.
Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Works by Stephanie Weber (reception Thurs/5, 5:30-7:30pm). Oct 5-31.
Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. New works by Kathryn Spence (reception Thurs/5, 5:30-7:30pm). Oct 4-Nov 11.

Ongoing

Academy of Art Gallery 625 Sutter; 274-2229. Mon-Fri, 9am-10pm; Sat-Sun, 10am-5pm. Recent works by Mary Flack (reception Thurs/4, 6pm). Through Sat/7.
BFA Sculpture 410 Bush; 274-8680. Call for hours. "The Transition to Freedom," works by Carlos E. Castillo (reception Thurs/5, 5:30-8:30pm). Through Sat/14.
California College of Arts and Crafts Logan Galleries, 1111 Eighth St; 703-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Rooms for Listening," experimental electronic sound and music. Through Sat/14.
"Mecanoo, the Reflective Architect," photography by architect Christian Richters. Through Fri/6.
Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. New works by Quang Hong (reception Thurs/5, 5:30-8:30). Through Nov 2.
Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Small Wonders: Chinese Snuff Bottles from Bay Area Collectors." Through Sun/8.
Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Aural Sex," explorations of the sensuous and evocative qualities of sound. Through Sat/7.
Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Illumin," photography, sculpture, and installation by Thomas Loeb, Leta Evaskus, and Britt Fohrman. Through Wed/4.
Culture Cache 731 Florida; 642-2360. Call for hours. "Whipping Boy and the Seven Deadly Sins," paintings, drawings, and collage by Tom Fowler. Through Sun/8.
Fuse 493 Broadway; 788-2706. Mon-Fri, 5pm-2am; Sat-Sun, 6pm-2am. New works by Stephen Tompkins (reception Sun/8). Through Nov 30.
Glama-Rama! 417 South Van Ness; 861-4526. Call for hours. "Angels: the Art of Doris Fish and Miss Kitty Litter-Green," works by two late drag pioneers. Through Sat/7.
Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Paintings by David Simpson; new drawings by Carole Seborovski. Both exhibits through Sat/7.
Hang Gallery 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. Paintings by Stephanie Jucker (reception Thurs/5, 6-8pm). Through Oct 23.
Hosfelt 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Black Paintings," works by Ron Griffin. Through Sat/7.
Kalart 855 Sansome; 693-9727. Mon-Sat, 10am-6pm; Sun, noon-6pm. "Sunil Janah: Inside India, 1940-1975," rare shots by the legendary Indian photographer. Through Thurs/12.
Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. Tony Fehr, sculptures using found material. Through Fri/6.
New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. "C2C" (Consumer to Capitalist), a group exhibition curated by Courtney Fink. Through Nov 11. See Critic's Choice.
John Pence 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. "Still Lifes, Florals, and Trompe l'Oeil," works by various artists. Through Sat/7.
Pierotti 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "Africa Montage," photographs by Dan Heller. Through Wed/4.
San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "What is Reading?" A book arts show that explores how book design affects reading. Through Fri/6.
S.F. Camerawork 115 Natoma; 764-1001. Tues-Sat, noon-5pm. "untitled (conjecture)," works by Gerg Bruce, Anthony Goicolea, Lori Nix, and Melanie Willhide. Through Sat/7.
Sightings 435 Bryant; 546-1132. Wed-Sat, noon-6pm. "3x3," three paintings by three women (reception Fri/13, 6-8:30pm).

Through Nov 18.
Southern Exposure Project Artaud, 401 Al-abama; 863-2141. Tues-Sat, 11am-5pm. "Sister Spaces," alternative, international artists and arts organizations. Through Oct 28. See Critic's Choice.
Student Center Art Gallery Cesar Chavez Student Union, SFSU, 1650 Holloway; 338-2580. Mon-Thurs, 11am-7pm; Fri, 11am-4pm. "Dear Diary," confessional works by 24 artists. Through Thurs/5.
Terrain 165 Jessie, Second fl; 543-0656. Wed-Sat, 11am-5:30pm. "Young Mexican Paint-ing," works by Arturo Arvizu and Agustin Portillo. Through Sat/14.
Washington Square Gallery 1821 Powell; 291-9255. Mon-Tues, by appointment; Wed-Thurs, noon-7pm; Fri-Sat, noon-5pm. "An-niversary Show," works by Diogenes Ballester, Francesca Enriquez, and Richard Keltner. Through Sat/7.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Paperworks," a group exhibition. Through Sat/7.
Ames 2661 Cedar, Berk; (510) 845-4949. Call for hours. "Left Coast Legends: California Masters of Visionary, Self-Taught, and Out-sider Art," various works by self-taught artists. Through Dec 2.
A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Sun, 10am-5pm. "Ceramics Today: A Survey, Bay Area and Beyond," contemporary ceramic sculpture. Through Sun/8.
Pro Arts 461 Ninth St, Oakl; (510) 763-4361. Wed-Sun, 11am-5pm. "Indigenous Festivals," contemporary works inspired by indigenous sources. Through Sat/7.

stage

Stage listings are compiled by Sean Dilling-ham. Performance times may change; call venues to confirm. Reviewers are Sylvia W. Chan, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. Stage intern is Kim Brooks. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Cannibals Alone Exit Street Theatre, 156 Eddy; 641-0197. \$12. Opens Fri/6, 8pm. Runs Fri-Sat, 8pm. Through Oct 21. The Chameleon Theatre Company presents a dystopian vision of the future where HIV victims are brutalized in concentration camps.
The Collected Works of Billy the Kid The Marsh, 1062 Valencia; 826-5750. \$12-15. Pre-views Thurs/5-Fri/6, 8pm. Opens Sat/7, 8pm. Runs Thurs-Sat, 8pm. Through Nov 4. See Critic's Choice.
Little Murders The Next Stage Theater, 1620 Gough; (510) 704-4448. \$15. Opens Fri/6, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through Oct 22. Good Dog Carl Productions presents a black comedy lampooning American fam-ily values by Jules Feiffer.
Moonlight Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. \$10-15. Preview Thurs/5, 8:30pm (\$5). Opens Fri/6, 8:30pm (\$20). Runs Thurs-Sat, 8:30pm (no show Oct 26). Through Oct 28. Harold Pinter's play finds a dying man and his wife rehashing their adulterous past while their deceased daughter watches over them.
Shocktoberfest!! 2000 Exit Theatre, 156 Eddy; 820-1627. \$15. Opens Thurs/5, 8pm. Runs Thurs-Sat, 8pm. Through Oct 28. Thrillpeddlers presents a night of Grand Guignol-style tales of terror.

Ongoing

Club Inferno Paradise Lounge, 308 11th St; 861-6906. \$15. Sun, 8pm. Through Oct 29. There's nothing like a little drag, drink, and

rock and roll to spice up a story of Catholic damnation. The Tuck 'n' Roll Players' new musical production, *Club Inferno*, won't add much to your knowledge of Dante's *Divine Comedy*. What it will do is pull you into a kaleidoscope of colorful costumes, energetic choreography, and comical rock numbers that creates a fun, nightlife atmosphere around this classic tale of the afterlife. (Brooks)

Dealer's Choice Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$20. Thurs-Sat, 8pm; Sun, 7pm. Through Sat/14. Actors The-atre SF performs Tony Award nominee Patrick Marber's hard-boiled play that centers around a game of poker.

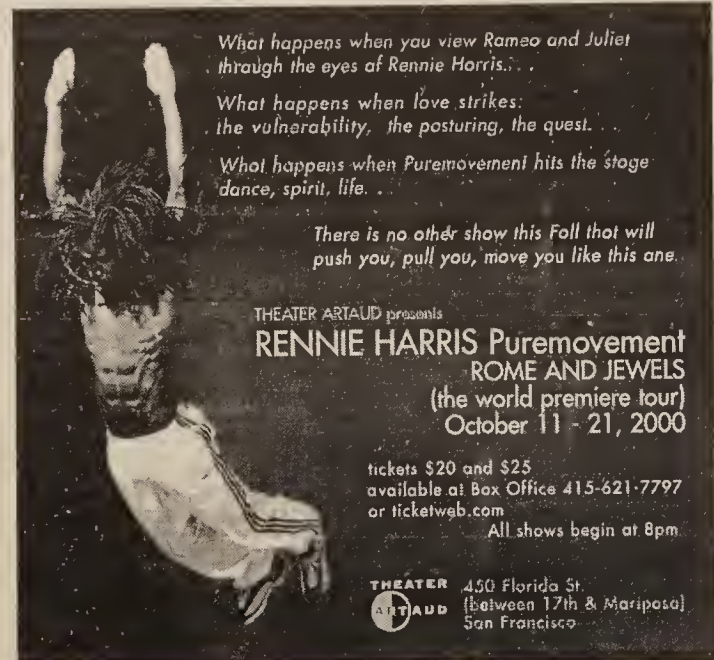
Don't Make Me Look Too Psychotic Ban-nam Place Theater, 50 Bannam Place; 986-4607. \$15. Fri-Sat, 8pm. Extended through Sat/14. Violently unhealthy relationships are the driving force behind Bruce Pachman's hilarious new solo show. Pachman devel-oped this autobiographical piece after dating a particularly incendiary woman. Bruce and Gloria have a lot in common, like drinking problems and intimacy issues. *Don't Make Me Look Too Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Enough About Me: An Unauthorized Biog-raphy New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$20-25. Wed-Sat, 8pm (also Sat/7, Sat/14, and Oct 28, 10pm). Through Oct 28. Drag diva favorite Varla Jean Merman (Jeffery Robertson) returns to San Francisco with her latest one-woman show on her favorite subject: herself. A pris-oner of her own self-absorption, Varla makes some heroic efforts to let the world in while still looking out for number one. Written by Robertson with director Michael Schiralli, this often hilarious 75-minute show is a biting satire on the narcissism of celebrity, and particularly the pathetic cycles of notoriety, obscurity, self-destruction, and confessional redemption that seem obligat-ory in our culture. Robertson is a tremen-dously talented actor and singer who nails every calculated head toss, and his portrayal of this trailer-trash diva (whose talents include inhaling a can of Cheez Whiz while simulta-neously belting out an aria) is a comic del-ight. Among several very funny video se-quences is "Varla's Trip to Japan," where her search for a Hello Kitty toaster sets the Aqua Net Amazon tromping through the baffled streets of Tokyo. (Rosenstein)

Fully Committed Theatre on the Square, 450 Post; 433-9500. \$25-35. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Extended through Oct 22. Becky Mode's solo play is a satirical roasting of the absurd power plays that getting a good table in the restaurant-of-the-moment can inspire. The towering pretensions of the famous and powerful are ripe for satire, but this théâtre à clef could quickly get tedious if main char-acter Sam, a reservations clerk for a four-star New York restaurant (played with immense charm and electric energy by Ethan San-dler), weren't so likable. Sam becomes a sparkling conduit for the 30-odd characters who come screaming through the phone lines, all rendered with acute comic pre-cision by Sandler. (Rosenstein)

Hans Christian Andersen Geary Theater, 405 Geary; 749-2228. \$17-67. Wed/4-Sat/7, 8pm (also Wed/4 and Sat/7, 2pm); Sun/8, 2pm. Frank Loesser's wonderful songs have been lifted out of the 1952 Danny Kaye vehicle for which they were written and grafted into a new musical, a world premiere opening ACT's season. In the hands of the tremen-dously gifted choreographer and director Martha Clarke, the prospect seems ir-re-sistible. But Sebastian Barry's new book is almost relentlessly grim, and the links be-tween Andersen's sad life and his fantastical tales seldom result in any dramatic punch. Clarke combines an ensemble of actors, singers, and dancers to create some inspired dreamscapes, and actor John Glover is ex-ceptional as Andersen, but Loesser's deligh-ful songs seem to come from another time and place. (Rosenstein)

Henry Street Build, 483 Guerrero; 679-0411. \$10-15. Fri, 8pm. Ongoing. Jorge Rubio stars in William Whaley's adaptation of Henry Miller's *Tropic of Capricorn*.
Hollis Mugley's Only Wish + 2, Seeds Sold, and Grey-Haired Smooches with Rufus Inter-section for the Arts, 446 Valencia; 626-3311.



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'The Collected Works of Billy the Kid'

Oct. 5–Nov. 4, *The Marsh*

Anyone awed by the film adaptation of *The English Patient* knows that Michael Ondaatje's prose lends itself to visual imagery. Characterized by rich lyricism, his words seem to fly off the page into unforgettable pictures and characters. Now his work leaps onto the stage with Kaliyuga Arts' production of *The Collected Works of Billy the Kid*. In this local premiere of the play taken from Ondaatje's first novel, audiences will see a highly stylized account of an American outlaw turned mythic figure, communicated through nine prose poems. Director Steven Patterson wisely

anticipated the difficulty of working with dense, poetic language — as a result, look for Ondaatje's text to be grounded in equivalent theatrical action, with props, music, actors, and other elements meshing into a living, breathing, 3-D "aural environment."

Preview Thurs/5–Fri/6, 8 p.m. **Opens** Sat/7, 8 p.m. **Runs** Thurs.–Sat., 8 p.m. 1062 Valencia, S.F. \$12–\$18. (415) 826-5750. (Kim Brooks)



PHOTO OF MICHAEL ONDAATJE AS BILLY BY JOHN SOMME

\$9–15 (Thurs, pay what you can). Thurs–Sun, 8pm. Through Sun/15. These three short plays by Keith Josef Adkins, copresented by Intersection for the Arts and Black Artists Contemporary Cultural Experience, form a smart but disjointed trio. In the title play, Hollis becomes obsessed with the havoc that processed food is wreaking on his family's bodies and souls, while his "colonized" wife plans for a family reunion. In the monologue "Seeds Sold," a young woman comes to terms with initiating the possible death of her neighborhood. And in the finale, "Grey-Haired Smooches with Rufus," two lusty seniors meet to consummate their Internet relationship. Adkins has a gift for surreal comedy and for capturing the poetry of African American speech, but none of these pieces develop their promising premises very far. Benton Greene and Selena Allen unevenly play all the evening's roles, doing their best work in the crowd-pleasing final piece. Director Edris Cooper-Anifowoshe is clearly in tune with Adkins's playful voice, although she sometimes falls short of nailing his dramatic rhythms. (Rosenstein)

◆ **The Illusion** Gurdjieff Hall, 312 Connecticut; 248-1918. \$15. Fri–Sat/30, 8:30pm; Sun, 7pm. Extended through Fri/13. In Tony Kushner's play about a play (of sorts), the central storyline, filled with sword fights and thwarted love, is a bit on the familiar side. However, the peripheral commentary about the nature of reality and illusion is, like so much of Kushner's work, startling in both its depth and lyricism. The foolsFURY cast should be commended for its facility with the text's elevated language and the use of fluid, interconnected movements to draw the audience into this captivating dream about the power and limits of fiction. (Brooks)

◆ **King Henry IV, Part II** Gershwin Theatre, 2350 Turk; 422-2221 or www.sfsakes.org. \$25–35. Call for show times and dates. Through Sun/8. The San Francisco Shakespeare Festival takes on the challenge of running both parts of the Henry IV saga in rep: while Part I is presented outdoors every weekend in Golden Gate Park, the same cast moves indoors at night for Part II. It's a bold move that was undermined by the untimely death of director Albert Takazackas. Although his partner, actor Hector Correa, admirably assumed the final direction of Part II at a sor-

rowful time, the results are frankly underwhelming. Many in the large cast still seem to be playing outside, and the evening is rife with overblown or downright amateurish playing. Ken Ruta brings his customary skill to Falstaff but seems far too calculated: it's a zesty but unsurprising performance. Tom Blair as the king does superb work in his touching deathbed scene, and Robert Hamm shines as a sharp chief justice, but little else seems to gel in this shambling, unfocused production. (Rosenstein)

◆ **The Lonesome West II** Teatro, 449 Powell; 433-1172. \$12–20. Fri/7–Sun/8, 8pm (also Sun/8, 2pm). DLD4 productions presents Martin McDonagh's Tony-nominated, bitingly satirical play set in rural Ireland.

◆ **Mad to Live, Mad to Talk** Various locations in North Beach, call for reservations; 381-0713. \$55 (includes dinner). Wed–Sun, 7pm (through Sun/15, 6:30pm; Oct 18–28, 6pm). Through Oct 28. FootNotes Street Theater performs snapshots of North Beach Beat culture in five scenes at five locations.

◆ **Naked Boys Singing!** Theatre Rhinoceros, 2926 16th St; 861-5079. \$15–25. Wed–Sat, 8pm (also Sat, 5pm); Sun, 3 and 7pm. Through Oct 22. No false advertising here; just seven guys singing their pants off. This L.A.-to-New York hit conceived by Robert Schrock features 16 songs celebrating everything from "Gratuitous Nudity" to locker-room erections, with every member of its seven-member cast stripped for duty. For all its frothiness the show makes some credible gestures toward dimension, including one man's touching message to a dead lover and some pointed critiques of the gay obsession with a perfect body. Many of the bods on display are actually as imperfect as the voices, which is all part of the point of F. Allen Sawyer's refreshingly inclusive direction. Arturo Galster, Tom Orr, and Peter Fogel do the evening's brightest work in this fun and surprisingly sweet revue. San Francisco gets treated to a special local number, "Rockin' the Rock," an Alcatraz fantasy where no one keeps their stripes on for long. (Rosenstein)

◆ **Objects in Paradise** Marsh Theatre, 1062 Valencia; 826-5750, ext. 2. \$8–10. Sat–Sun, 1:30pm. Through Sun/15. Puppeteer-performer Liebe Wetzel makes the "ordinary" come to life in a celebration of innocence, sadness, and sweetness.

◆ **Ragtime** Orpheum Theatre, 1192 Market;

512-7770. \$42–77. Tues–Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 29. See "What's up, Doctorow?" page 65.

◆ **Sacredly Immortal** Dance Mission Theatre, 3316 24th St; 924-3325. \$18. Fri–Sat, 8pm; Sun, 7:30pm. Through Sat/14. Robin Taylor's rock opera tackles nothing less than the challenges of homosexuality, homelessness, discrimination, gang violence, and racial tension in 20 songs or less.

◆ **Stomp** Marines Memorial Theatre, 609 Sutter; 1-877-771-6900. \$25–45. Tues–Fri, 8pm. New schedule: Tues show alternates weekly with a matinee Wed, 1pm (no show Wed/4, 1pm); Sat, 5 and 9pm; Sun, 3 and 7pm. Open-ended. The crashing, pounding synchronicity of the percussion-dance-performance event *Stomp* is now shaking up the Marines Memorial Theatre on an ongoing basis, with Bay Area artists, including San Franciscan Sophia Sharp, making up a portion of the cast.

◆ **Teatro ZinZanni: Love, Chaos, and Dinner** Le Palais Nostalgique, Pier 27 and 29, Embarcadero at Battery; 438-2668. \$125. Wed–Sat, 6:30pm; Sun, 5:30pm. Open-ended. This mix of "love, chaos, and dinner" in a beautifully restored art nouveau cabaret features a five-course meal served by a madcap wait staff, and close encounters with talented dancers, comedians, singers, and acrobats.

◆ **To Sleep She Alice** Toklas Goes Fort Mason Center, Bldg D, Marina at Laguna; 626-4603. \$5. Fri, 8pm. Through Oct 27. The Playwrights' Center of San Francisco presents a staged readings of Ted Enik's play as part of the 20th Annual DramaRama Playwrighting Contest.

Bay Area

◆ **As You Like It** John Hinkel Park, Southhampton and Arlington, Berk; (510) 655-0813. Free. Sat/7–Sun/8, 4pm. The Shotgun Players continue their tradition of free Shakespeare with these performances in John Hinkel Park.

◆ **Fanny at Chez Panisse** Julia Morgan Center for the Arts, 2640 College, Berk; (888) FANNY-06. \$26–34. Wed–Thurs, 7pm; Fri–Sat, 8pm; Sun, 2 and 7pm. Through Oct 29. This new musical based on Alice Waters's book depicts a day in the life of Waters's daughter Fanny, who struggles to complete a school essay while surrounded by the surrogate family of her mother's devoted restaurant staff. Joe Landon's rock and blues-inflected score is only serviceable, but his easy mix of spoken and sung words captures parent-child dynamics with acuity. The real pleasure here is the lead performances of Cecilia Foecke and Maureen McVerry. The 16-year-old Foecke is an absolute knockout as Fanny, and McVerry is first-rate as Alice, the ideal working mom who manages to combine work, family, and national politics without ruffling her signature hats. With loads of inside humor and a narrowly local demographic, it's hard to know what kind of life this musical might have beyond the Bay Area. But as a soulful-light homegrown specialty, it's a charmer. (Rosenstein)

◆ **The Green Bird** Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 845-4700. \$36–51. Wed, 7pm; Tues, Thurs–Sat, 8pm (also Thurs/5, Sat/14, and Oct 19, 2pm); Sun, 2 and 7pm. Through Oct 27. The "plot" of Carlo Gozzi's 1765 play is a mishmash of fairy tale elements and commedia dell'arte stock characters. But the crucial ingredient here is the return to Berkeley Rep of artists from Minneapolis's Theatre de la Jeune Lune, particularly director, designer, and actor Dominique Serrand. As the evening's delightful narrator Serrand establishes a bracing, irreverent tone, and his gorgeous Kabuki sandbox set together with Sonya Berlovitz's witty orientalist costumes make for a visual feast. Unfortunately the compelling visuals and marvelous comic performances by Stacy Ross, Geoff Hoyle, Brian Baumgartner, and Jenny Lord have to carry most of the weight of this production. The script, adapted by Steven Epp with Theatre de la Jeune Lune, makes a stab at updating Gozzi's 18th-century moralizing. But the often flat topical humor can't sustain this two-and-a-half-hour show, which like the characters' own illusions promises more magic than it delivers. (Rosenstein)

◆ **Macbeth** Shakespeare at Stinson, Highway One at Calle del Mar, Stinson Beach; (415) 868-1115. \$10–18. Fri, 7pm; Sat–Sun, 5:30pm. Through Sun/15. Bubble, bubble, toil and

theater, dance, spoken word, comedy & performance

stage calendar

trouble, beachside with the Shakespeare at Stinson crew.

◆ **Mimzabim!** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 234-6046. Call for price. Thurs–Sat, 8pm. Through Sat/14. The uncloseted craziness of *Mimzabim!* is exactly the sort of bizarre playfulness you expect to find lurking at La Val's Subterranean. This black comic journey into the mind of the catatonic Sara — replete with horny nutso doctors, ingeniously inserted Q-tips, and squirting bodily fluids — is an Artaudian assault on linear, well-behaved theater. The wild 1985 production of John O'Keefe's play has achieved a legendary status in Bay Area annals. This revival by Climate Theatre and Subterranean Shakespeare, directed by Geoffrey Pond, shrieks a lot but seldom gets beyond a now fairly predictable transgressive surface. Chetana Karel is, however, a haunting smoky-voiced Sara, and Charlie Williams, Stanley Spenger, and Marcie Prohowsky each find some pleasantly unbridled comic moments. (Rosenstein)

◆ **The Philanderer** Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$26–35. Wed–Sat, 8pm; Sun, 2pm (also Sun/8, 7pm). Through Sun/15. This rarely produced play of George Bernard Shaw's gets an outing at the Aurora Theatre Company, where director Barbara Oliver has shown a penchant for GBS's early work. But this comedic battle of the sexes is a halting, uneven dialogue about the "new" man's right to fool around with impunity. Leonard Charteris (Simon Vance) is one of Shaw's more annoying hypocritical protagonists, and the uncertain comedy turns on this serial philanderer's efforts to rid himself of one conquest in favor of another. Vance does his best Michael Redgrave, but Charteris remains steadfastly unappealing, and Lee Ann Manley's Julia rivals Shelley Winters in *A Place in the Sun* in the whiny romantic millstone department. Charles Dean, Chris Ayles, and Jack Powell all shine in the supporting-English-gentlemen roles that wind up dominating the show, and Susan-Jane Harrison is a standout as the uniquely multidimensional Grace. (Rosenstein)

◆ **The Water Engine** Eighth Street Studio, 2525 Eighth St, Berk; (510) 655-0813. \$15. Fri–Sat, 8pm (also Sun/8, Sun/15 and Oct 22, 8:30pm). Through Oct 28. Director Kent Nicholson integrates aspects of both radio plays and staged dramas in the Shotgun Players' production of David Mamet's play, which is followed by "Mr. Happiness," a short monologue piece.

performance

◆ **'Celebration of Ancestry'** Yerba Buena Center for the Arts, 701 Mission; 978-2700. Sat, 8pm. \$15. Yerba Buena and La Peña Cultural Center present an evening of AfroCuban music and dance featuring Obakoso.

◆ **'The Fantasticks'** Diego Rivera Theatre, City College of San Francisco, 50 Phelan; 239-3132. Fri–Sat, 8pm. \$15. CCSF presents this seven-character musical comedy about young love found and lost.

◆ **'King of the Hill Theatresports'** Bayfront Theater, Fort Mason Center Bldg. B; 474-8935. Thurs, 8pm. \$7. BAT's The Belfry performs improv theater as a team sport.

◆ **'The Other Side of the Closet'** New Conservatory Theatre, 25 Van Ness; 861-4914. Thurs, 9:30am and 11:30am; Fri–Sat, 8pm; Sun, 2pm. \$10. NCTC performs Canadian playwright Edward Roy's theater-in-education play that teaches teens tolerance of gays and lesbians.

◆ **'Passages'** Jon Sims Center for the Performing Arts, 1519 Mission; 621-4637. Fri, 8:30pm. \$5–10 donation. Rebecca Shultz performs a piece that employs spoken word and visual imagery to examine three generations of womanhood.

◆ **'People of Earth'** The Exit Theatre, 156 Eddy; (510) 276-5608. Fri–Sat, 8pm. \$8. People of Earth perform a long-form improvised theater show based on audience suggestions.

◆ **'Romeo and Juliet'** Victoria Theatre, 2961 16th St; 333-1918. Thurs–Sat, 8pm; Sun, 2pm. \$20–23. The African American Shakespeare Company sets this ubiquitous classic in modern Cuba.

◆ **'Z Program 8 (Infinity)'** Theater Artaud, 450 Florida; 621-7797. Thurs–Sat, 8pm. \$20. See 8 Days a Week, page 72.

Bay Area

◆ **'Uttar Priyadarshi'** 101 Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988. Sat, 8pm; Sun, 3pm. \$24–46. India's Chorus Repertory Theatre of Imphal performs a tale of the second-century Buddhist emperor Ashoka, directed by Ratan Thiyam.

dance

◆ **Erica Essner Performance Co-Op** ODC Theater at Performance Gallery, 3153 17th St; 863-9834. Thurs–Sat, 8pm. \$15. Erica Essner's dances have a stiff-limbed elegance that makes them awkward and graceful at the same time. The choreographer also has a good eye for detailed complementarity, so when dancers with seemingly disparate movements fall into unison, these fusions seem natural and logical. All of these aspects are evident in her current program, *Sudden Pictures*. The new, easily flowing *Kandinsky* (with excellent visuals by Doug Baird) explores shifting relationships — Leyya Tawil and Jenny McAllister make a particularly striking duo. Last year's *Ravish* still looks intriguing: private, teasing, dreamy. Essner's new solos are less convincing: Manuelli Biag's *Fire of My Fear*, though nicely developed, feels emotionally boxed in, while Deborah Miller's satin-gowned encounter with a ladder in *She Descends* is too small-scale to look anecdotal. Tawil also dances her own modestly intriguing *Redoubtable Goddess*. (Feliciano)

◆ **Na Lei Hulu I Ka Wekiū** Palace of Fine Arts, 3301 Lyon; 392-4400. Fri–Sat, 8pm; Sun, 2pm. \$25. Throw your preconceived notions aside and take in the pulsating, undulating, socially conscious, historically sensitive, visually exalted performance of Patrick Makuakane's Na Lei Hulu I Ka Wekiū Hawaiian hula company. The stage can amass as many as 40 dancers at a time, moving in unison to a hula-techno musical fusion. For its 2000 season Na Lei Hulu presents *Legends: Mo'olelo*, an evening of traditional and contemporary hula that conjures goddesses and gods, myths and folklore. (Belmar)

◆ **Printz Dance Project** Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. Fri–Sat, 8pm. \$12–14. Choreographer Stacey Printz offers three premieres and two repertory works in her concert *Dance: The B Sides*. New York choreographer Brook Notary and her Notario Dance Company perform their circusy modern dance as guest artists.

Bay Area

◆ **'Duende Flamenco'** Montgomery Theater, Market at San Carlos, San Jose; (408) 971-8468. Sat, 8pm. \$18. The Flamenco Society of San Jose presents *Duende Flamenco*, an evening of Spanish dance and music.

comedy

◆ **Cobb's 2801 Leavenworth**; 928-4320. Wed, 8pm: all-pro comedy showcase, \$7. Thurs–Sun, 8pm (also Fri–Sat, 10pm): Tom Rhodes, David Alan Moss, and Andrew Norelli. \$10–15.

◆ **CoCo Club** 139 Eighth St; 626-2337. Mon, 8pm: "The Comedy Pitt Stop," featuring Marilyn Pittman, \$10.

◆ **Edinburgh Castle** 950 Geary; 885-4074. Wed, 8:30pm: "The Laugh Track," all-pro comedy night with Scott Silverman, Tony Dijamco, Bill Santiago, Brian Mallow, Mary Weiler, Charles Ezell, and host David Kleinberg, \$5. ◆ **Jezebel's Joint** 510 Larkin; 345-9832. Wed, 8pm: "The Freaks Shall Inherit the Earth," comedy show by Dee Dee Russell, \$5.

◆ **Luggage Store Gallery** 1007 Market; 255-5971. Tues, 8pm: comedy workshop with Tony Sparks, \$1–3.

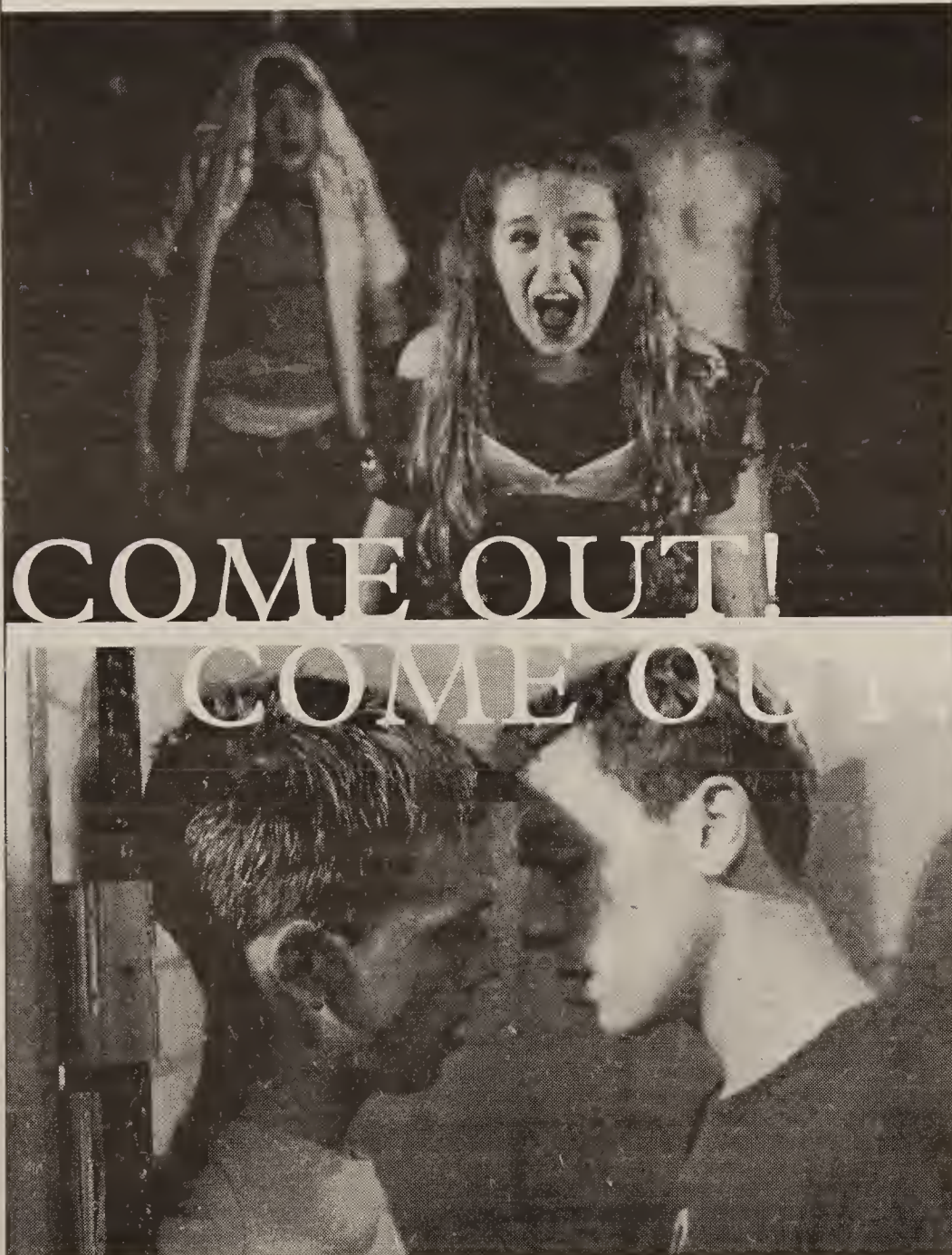
◆ **Piaf's** 1686 Market; 541-5610. Mon, 8pm: "Gay Comedy Showcase" featuring Helen Slayton-Hughes, Regina Stoops, Erin Souza, Cabell Wilkinson, Bill Santiago, and host Chris Maltby, \$5.

◆ **Punch Line** 444 Battery; 397-4337. Wed–Sat, 9pm (also Fri–Sat, 11pm): Scott Capurro, Barry Weintraub, and Gretchen Rootes, \$8–15. Tues, 9pm: "Punch Line Comedy All-Stars," \$8.

◆ **Shelton Theater** 553 Sutter; 267-0642. Fri–Sun, 8pm: "Killing My Lobster Races the

Continued on page 102

Celebrate National Coming Out Day!



Get inspired with five outstanding short films from this year's San Francisco International Lesbian & Gay Film Festival that show how easy and difficult, funny and sad coming out can be.

HOME FOR CHRISTMAS Best Short Film, *Outfest, L.A.* **WEEKI WACHEE GIRLS**
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WEDNESDAY, OCTOBER 11TH

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COMPLETE SHOWS
 2:00, 4:30, 7:00, 9:20

Tickets will be available at the Castro Theatre on October 11, 2000. Frameline members receive a \$1.00 discount on admission by presenting a valid Frameline membership card at the box office.

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GUARDIAN

QSF

film

calendar

first runs, rep films,
& movie clock

Comedy

From page 101

Dead," sketch comedy presented by the KML comedy collective. See Critic's Choice in Events.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe and Laundromat 1126 Folson; 864-3842. Spoken Word Salon, with host Diamond Dave Whitaker, 8pm, free. Bayview/Anna E. Wade Branch Library 5075 Third St; 715-4100. "11th Annual Bayview/Wade Poetry Recital," followed by open mic, 6pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Café Poetry" hosted by Paradise, 7:30pm, \$2.

Thursday: Cafe Firenze 2115 Shattuck, Berk; (510) 843-1174. Jesse Beagle reads, followed by an open mic, 7pm, free. Capoeira Arts Cafe 2026 Addison, Berk; (510) 666-1349. Spoken word open mic, 8:30pm, free. 1428 Cafe Alice, Alice Arts Center, Oak; (510) 223-4718. Open mic poetry featuring Paradise and the Funknauts, hosted by Liquid Motion, 7pm, free. Doe Library UC Berkeley, Berk; (510) 642-0137. "Lunch Poems Reading Series" featuring Elizabeth Alexander, 12:10pm, free.

Friday: Escape from New York Pizza 333 Bush; (510) 841-6820. Readings by Isabelle Maynard and Rich Yurman, 7:30pm, free.

Saturday: Fellowship of Humanity 411 28th St, Oak; (510) 527-9905. Bay Area Poets Coalition presents spoken word open mic, 3pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Many Styles," featuring Zion I, Box of Chocolates, and more, 8pm, \$8.

Sunday: Jack's Cannery Bar 2801 Leavenworth; 931-6400. Paul Hayward hosts open mic night, 8pm, free.

Monday: Someplace Else 1795 Geary; 440-2180. "Celebration of the Word," readings with host Jeanne Powell, 7:30pm, free. Covered Wagon Saloon 917 Folson; 974-1585. Spoken word, 9pm, free.

Tuesday: Intersection for the Arts 446 Valencia; 626-2787. "Poetry for the People," 8pm, \$5 donation. See 8 Days a Week, page 72.

Rafael Canary Yellow Bicycle 6:45. Celts Rule, OK? 7. "Tribute: Dick Cavett" (\$20 tribute, \$75 tribute and reception) 8. Charcoal People 9. Mirka 9:15.

Sat/7

Sequoia Pork Pie 12. Mirka 12:30. Butterfly 2. Child and the Soldier 3. Monarch 4. Bear with Me 5. Yellow Card 6:30. ivansxt 7:30. Bread and Roses 8:45. Stroke 9:30.

Oddfellows Hall "Keeping It Real: A Youth Media Showcase" 10a (\$5). Full Blossom noon. Settlers 2. Mixmaster "V" 3:30. WADD: The Life and Times of John C. Holmes 5:30. Superstarlet A.D. 8. Hi De Ho Show 9:45.

Rafael TBA 11a. "Seminar: A World of Creative Marketing" 11a. Canary Yellow Bicycle 1. "Seminar: Composing for Film" 2. Complicated Women 7:30. Life Without Death 3. Gold Cup 4:45. "5@5: Blame it on Cain" 5. TBA 5:15. "Tribute: Joan Allen" 7 (\$20 tribute, \$50 tribute and reception). Exhibited 7:15. Fragments of Life 7:30. "Norwegian Shorts: Beyond Belief" 9. Unknown Friend 9:30. Stardom 10.

Sun/8

Sequoia Pettson and Findus noon. Me & Isaac Newton 2. Reasonable Man 3:30. Eyeball 4:15. Skeleton Woman 5. Marshal Tito's Spirit 6:45. Egg 7:15. The Contender 9. State and Main 9:45.

Rafael "Seminar: The Art and Future of Cinematography" 10. "Read Me a Movie" 11a. Not Wasted in Germany: Hermann Graebe 12:30. Child and the Soldier 12:45. Charcoal People 2:30. Unknown Friend 2:45. Tsatsiki, Mum and the Policeman 3. "5@5: Shot with His Own Gun" 5. Havana Mi Amor 5:15. Pork Pie 5:30. Terminal Rite 7. Kin 7:15. Daughters of the Sun 7:30. Bread and Roses 9:15. Monarch 9:30. Celts Rule, OK? 9:45.

Mon/9

Sequoia "5@5: Watching the Detectives" 5. Innocence 7. Life Without Death 7:15. 27 Missing Kisses 9. Greenfingers 9:15.

Rafael Pettson and Findus 4:30. Havana Mi Amor 6:30. Yellow Card 6:45. Majik and Rose 7. Two like Us, Not of the Best 9. About Adam 9:15. Exhibited 9:30.

Tues/10

Sequoia "5@5: Welcome to the Working Week" 5. Into the Arms of Strangers 6:45. Two Like Us, Not of the Best 7. Enlightenment Guaranteed 9:15. Sign from God 9:30.

Rafael Egg 6:30. "Tribute: Rob Nilsson" 7 (\$20 tribute only, \$50 tribute and reception). Innocence 7:15. ivansxt 9:15. Me and Isaac Newton 9:30. TBA 9:45.

Wed/11

Sequoia Tsatsiki, Mum and the Policeman 4:45. "5@5: From a Whisper to a Scream" 5. The Yards 7. On Tiptoe: The Music of Lady-smith Black Mambazo 7:15. Child 9:15. His Wife's Diary 9:30.

Rafael "Tribute: Carroll Baker" (\$20 tribute only, \$50 tribute and reception) 7. Butterfly 7:15. Reasonable Man 7:30. TBA 9. Mallboy 9:30. TBA 9:45.

Thurs/12

Sequoia "5@5: Waiting for the End of the World" 5. Rhythm 'N' Bayous 6:30. Rumor of Angels 7 (\$15 film, \$75 film and party). George Washington 9:15. Billy Elliot 9:30. Rafael Winter Stories 5. Requiem for a Dream 6:30. Eva's Eye 7. Terminal Rite 7:30. Amateur 9. Yards 9:15. His Wife's Diary 9:45.

Fri/13

Sequoia "5@5: Everyday I Write the Book" 5. Songcatcher 7. You Can Count on Me 7:15. Two Family House 9:15. Dark Days 9:30. Rafael Adventures of Aligermay 5. Family Secret 7. Servant's Shirt 7:15. Grateful Dawg 7:30 (\$30). George Washington 9:15. Sudden Loss of Gravity 9:30.

Sat/14

Sequoia Bear with Me noon. Rumor of Angels 12:30. Running on the Sun 2. "Kid's Video Workshop Premieres" 3 (free). Two Family House 4:30. It's Alright, Ma (I'm Only Trying)

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Michelle Goldberg, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Chuck Stephens, and Rob Taylor. Anthoni Patel is the film intern. See Movie Clock, page 111, for theater information.

Mill Valley Film Festival

The 23rd Mill Valley Film Festival takes place Oct 5-15. Venues are the Sequoia Twin Theater, 25 Throckmorton, Mill Valley; Oddfellows Hall, 142 Throckmorton, Mill Valley; and the Rafael Film Center, 1118 Fourth St, San Rafael. Tickets are \$5-\$8.50 per program unless otherwise noted; seminars are \$15. All times pm unless otherwise noted. For ticket information, call (415) 455-8005 or check www.basstickets.com. For commentary, see "Milling About," page 57.

Thurs/5

Sequoia Boesman and Lena 7 and 7:15 (\$15 film only, \$125 film and gala). Dancer in the Dark 9:30. Harry, He's Here to Help 9:45. Rafael State and Main 7 (\$15 film only, \$125 film and gala).

Fri/6

Sequoia "5@5: The Angels Wanna Wear My Red Shoes" 5. Kin 6:30. Harry, He's Here to Help 7. About Adam 8:45. Daughters of the Sun 9:30.

Continued on page 104

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Peter Travers, ROLLING STONE

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Danville - Blackhawk Movies 7
Dublin - Regal Hacienda Crossing 20
Emeryville - United Artists Emery Bay
Hayward - Festival 9 Cinemas
Livermore - Vine
Martinez - Contra Costa 5 Cinemas
Moraga - Ritehm Theatre
Newark - Century Cinedome 7
Oakland - Jack London Cinema
Pinole - Century 10
Pittsburg - Brenden Pittsburg 16
Pleasant Hill - Century 5
Union City - Union City Century 25

PENINSULA

Burlingame - Century Burlingame 4 DI
Burlingame - Century Hyatt 3
Redwood City - Century Park 12
So. San Francisco - Century Plaza 10

SAN JOSE

Santa Clara - AMC Mercado 20
San Jose - AMC Saratoga 14
San Jose - Century 10 Berryessa
San Jose - Century Capitol 16
San Jose - Century Capitol Drive-In
Mountain View - Century Cinema 16
Morgan Hill - Cinema Six
Los Gatos - Los Gatos Cinema
Campbell - Plaza 4

MARIN

Fairfax - Fairfax
Larkspur - Century Larkspur Landing
San Rafael - Pacific's Northgate Cinemas
Novato - Pacific's Rowland Plaza

NORTH COUNTIES

Fairfield - Edwards Fairfield Stadium 16 Cinemas
Healdsburg - Raven Theatre
Napa - Century Cinedome 8
Petaluma - Pacific's Theatres Petaluma
Rohnert Park - Pacific's Rohnert Park 16
Santa Rosa - Roxy Stadium 14
Sebastopol - Sebastopol Cinemas
Sonoma - Sonoma Cinemas 4
Vacaville - Brenden 16
Vallejo - Century Cinedome 8 Vallejo
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UNIVERSAL PICTURES AND DREAMWORKS PICTURES PRESENT A NANCY TENENBAUM FILMS AND A TRIBECA PRODUCTION A JAY ROACH FILM ROBERT DENIRO BEN STILLER "MEET THE PARENTS" BY THE DANNER TERY POLO JAMES REDHORN JON ABRAHAMSON
SOUNDTRACK ON DREAMWORKS RECORDS AND OWEN WILSON MUSIC BY RANDY NEWMAN MUSIC BY RANDY NEWMAN SUPERVISOR RANDALL POSTER CASTING BY ELLEN CHENOWETH COSTUME DESIGNER DANIEL ORLANDO EDITOR JON POLL PRODUCTION DESIGNER RUSTY SMITH DIRECTOR OF PHOTOGRAPHY PETER JAMES ACS, ASC STORY BY GREG GUENNA & MARY RUTH CLARKE
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PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 For rating reasons, go to www.filmratings.com

www.meettheparents.com

"A FOOL IN LOVE" WRITTEN AND PERFORMED BY RANDY NEWMAN

AOL Keyword: Meet the Parents

Mill Valley

From page 102

4:45. Hybrid 7. Suicide Club 7:15. Suzhou River 9:15. Winter Oranges 9:30.
Oddfellows Hall "Student Showcase" 11a. Show Me Your I.D. 1. ALICE 3. Last Mahadevi 5:15. Muri Romani 7:30. Superstarlet A.D. 9:30.
Rafael "New Movies Lab" 9:30a. Buzz Buzz Tweet Tweet 11a. Mind the Gap! 1. Bad Day at

Black Rock 2. "New Movies Lab: DV Feature Filmmaking" 4 (\$15). Dark Days 4:30. Enlightenment Guaranteed 7. Amateur 7:15. Eva's Eye 7:30. "5@5@9:30! The Only Flame in Town" 9:30. Rhythm 'n' Bayous 9:30. Saltwater 9:45.

Sun/15

Sequoia Winter Stories 11a. Adventures of Aligermat 12:15. Relative Values 2. Pitch Peo-

ple 2:30. Greenfingers 4:30. Taaf Fanga 4:45. Shadow of the Vampire 7 (\$15 film; \$65 film and party). Auggie Rose 7:15. You Can Count On Me 9:15. Grateful Dawg 9:30.
Oddfellows Hall Return of Navajo Boy 12. On Tiptoe: The Music of Ladysmith Black Mambazo 2. Family Secret 4:30. WADD: The Life and Times of John C. Holmes 6:30.
Rafael "Digital Cinema Demonstration" 12 (free). "Go Edit! From First Cut to Final Cut"

12. Hybrid 1. "Boy Named Charlie Brown: Tribute to Charles Schulz" 2:30. Into the Arms of Strangers 4. Servant's Shirt 4:15. Twilight: Los Angeles 4:45. Skeleton Woman 7. Suicide Club 7:15. Shadow of the Vampire 7:30 (\$15 film only; \$65 film and party).

Opening

Benjamin Smoke The most colorful, nuanced

The shortest distance between friends
isn't always a straight line.

"A SURE-FIRE
CROWD PLEASER!"

-Kevin Thomas, LA TIMES

"WISE, WITTY AND
WONDERFUL!
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'THE BIG CHILL'!"

-Robert Elsworth, FLAUNT MAGAZINE



Cole

Things to do today: Dump yesterday's boyfriend. Dump this afternoon's boyfriend. Pick up new boyfriend.



Dennis

If you don't like Karen Carpenter, don't even look at him.



Kevin

aka The Newbie: A recently "out" gay person; especially sweet, inexperienced, young gay man destined for heartbreak.



Patrick

Donate sperm to sister's girlfriend or get a haircut? Decisions, Decisions.



Howie

Personal motto: WHY CAN'T I BE COLE?!



Taylor

Can rearrange your living room in 10 minutes flat... classy and sassy, you don't want to mess with him.



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THE NEW YORK TIMES

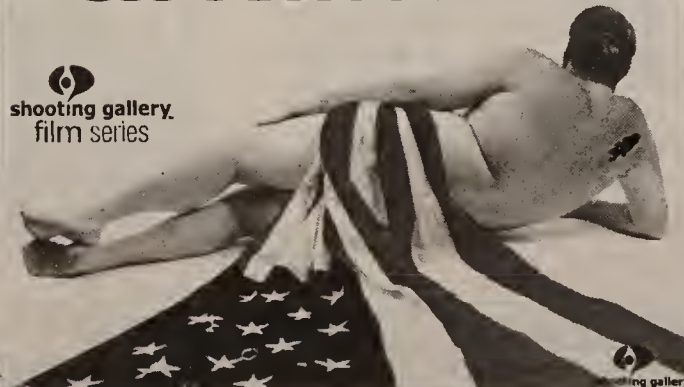
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ROGER EBERT,
CHICAGO SUN-TIMES

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PANTS OFF THEIR CRITICS."
Jonathan Taffel, PHILADELPHIA DAILY NEWS

Barenaked Ladies in a film by Jason Priestley

Barenaked
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character in this year's San Francisco Lesbian and Gay International Film festival created himself: Benjamin, lead singer of the Atlanta-based group Smoke, is a poster child for how not to be a generic community poster child. Yeah, he's a dirt-poor HIV-positive drug-addict shut-in with a weakness for drag, but no label can capture his personality or talent or life force. Featuring wheezy harmonica, droning cello, and a banjo that sounds like it's marching to hell, Smoke's music makes the Geraldine Fibbers seem lite, and at its center is Benjamin, elderly yet kidlike, a cigarette in one hand and a 20-ounce Coke in the other, tossing off world-weary Southern Gothic bons mots with a froggy rasp. Directors Jem Cohen (Fugazi's *Instrument*) and Peter Sillen capture the scary poetry of Benjamin's Cabbagetown neighborhood — where ancient-looking men preach through megaphones and kids race go-carts in backyards — and the speed-addled rhythms of his life. A great movie about a great man. (1:20) Castro (Huston)

Boatmen Oh, lordy, not *another* movie about two rebellious Australian brothers hellbent on "making it" in the world of professional tap-dancing! (1:30) Kabuki.

Broken Hearts Club An ensemble romantic comedy about a group of gay friends in West Hollywood wading through life's tribulations, this sweet and sentimental movie hardly breaks new ground but is still quite the charmer. Writer-director Greg Berlanti keeps things flowing in a decidedly mainstream manner (the guy works on *Dawson's Creek* — he knows what they like in Peoria) and never gets too dangerous or controversial. The difficulty for a film like this is attempting to keep it real for gay audiences while also striking a chord with straight ones. The film's success at this is a tribute to Berlanti's witty, self-deprecating screenplay and a strong cast, specifically Timothy Olyphant as the film's anchor, a photographer searching for meaning a little deeper than what he's found in one-night stands. At times it's too cute for its own good, but it's easy to forgive a film that can so easily mock its own conceits and still deliver an ultimately affecting tale about the importance of friendship in the face of heartbreak. (1:50) Embarcadero. (Taylor) **CyberWorld** The "first all-animated Imax 3-D feature!" is in fact a compendium of mostly used (if newly gussied up for this format) goods, going back as far as a six-year-old Pet Shop Boys music clip. Elsewhere, you get the usual extra-large and deigned digital animation stuff — cruising fantasy landscapes, roller-coaster-style plunges beneath the sea, sci-fi scenery — in plotless nuggets from studios around the world. The big attractions are reformatted sequences from the '98 feature *Antz* and a '95 *Simpsons* episode. They're fun, which cannot be said for the uninspired framing segments with plucky li'l Lara Croftoid Phig (voiced by Jenna Elfman) guiding us through a cybermuseum of the future. Needless to say, there's plenty of stunning design on tap in this 48-minute featurette. But the odds-and-sods packaging never lets you forget that *CyberWorld* is basically a garage sale for digital eye candy, its knickknacks thrown together for strictly commercial rather than conceptual reasons. (48) Metreon Imax. (Harvey)

Dancer in the Dark See "Dancing in the Dark," page 56. (2:20) Act I and II, Bridge. **Digimon** Kind of exactly like *Pokémon*, this. (1:30) Jack London, Metreon, 1000 Van Ness. **Get Carter** Sly "I'm still a movie star" Stallone's back, ruthlessly seeking revenge for his murdered brother in this remake of the 1971 flick; Michael Caine, star of the original, has a supporting role. (1:42) Century Plaza, Jack London, Metreon.

Live Nude Girls Unite! See Movie Clock, page 111. (1:15) Roxie.

Madadayo Akira Kurosawa's last film is about a Japanese professor in the 1940s who becomes a hermit but is still beloved by his former students. (2:14) Four Star.

Meet the Parents A lovable schnook (Ben Stiller) goes to meet his girlfriend's uber-WASP parents and gets the feeling her father (Robert De Niro), an ex-CIA analyst, is trying to psychologically break him. The joy of *Parents* lies in its ability to wring every ounce of paranoia and discomfort out of a simple premise. A comedy that banks on Dantean levels of humiliation, it's at its laugh-out-loud best when it concentrates on nothing more than the leads locking horns. Stiller is quickly becoming an ideal candidate for the Jack-Lemmon-neurotic-but-likeable-everyman award; he's a great foil

Continued on page 106

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Opening

From page 104

for DeNiro, who seems intent on establishing a comedic career solely around parodying his intense persona. Director Jay Roach (the *Austin Powers* movies) has a tendency to amp up the sitcom stult for the easy guffaws, keeping the film on the verge of grinding to a laugh-tracked halt for the lackluster third act. Still, thanks to its cast, *Parents* may be the most charmingly romantic and funny interrogation session you've ever squirmed through. (1:48) *California*, Century Plaza, Empire, Grand Lake, Jack London. (Fear)

Smiling Fish and Goat on Fire Two orphaned brothers who still live in their childhood home master the art of the romantic foible. (1:30) *Lumiere*, Shattuck.

Ongoing

Adventures in Wild California (:50) Metreon Imax.

Almost Famous (2:00) Alexandria, Cinema 21, Century Plaza, Emery Bay, Empire, Jack London, Metreon, 1000 Van Ness, Oriunda, Shattuck.

An Affair of Love (1:20) Albany, Opera Plaza.

Aimée and Jaguar (2:05) Shattuck.

Americanos: Latino Life in the United States The documentary *Americanos* examines the many identities of U.S.-based Latinos, the largest minority group in the country. Directors Susan Todd and Andrew Young forge together interviews, film footage, and commercials in an effort to break down stereotypes and portray the diversity of this vast ethnic group. Interviewed are well-known Latinos like musician Carlos Santana, controversial performance artist Guillermo Gomez-Peña, and Aida Alvarez, the first Puerto Rican woman to

be a member of the president's cabinet; and "regular" folks like Jennifer Bracamonte, a Harvard-bound student from East Los Angeles, and Dr. Joe Greer, who cares for low-income and homeless residents in Miami. The film features numerous live performances from quirky Mexican American Elvis impersonator El Vez and jazz musician Tito Puente, plus readings by members of the Nuyorican Poets Café. Diverse locations such as the South Bronx, Chicago, Los Angeles, and Miami help the filmmakers trace the varied roots and cultural nuances of Latinos. (1:21) *Rafael*, Roxie. (Patel)

Bait (1:59) Century Plaza, Emery Bay, Galaxy, Kabuki, Metreon, UA Berkeley.

Barenaked in America At some point in this documentary about quirky Canadian pop-rockers Barenaked Ladies, someone mentions how the band, with their wacky onstage antics and idiosyncratic lyrics, have had to overcome being viewed as a novelty act to get their musicianship taken seriously. Oddly, it comes in the middle of a film, following the band on a leg of their 1998 tour, which emphasizes their novelty much more than their musicianship. Actor Jason Priestly managed to skedaddle his way into directing this film, but it seems that he was so lost in his admiration for the band that rather than provide vision or direction, he just let the camera role on the band as they engage in their ultra-dorky banter. It's amusing to begin with, but they soon grow tiresome and they are never as funny as the "Canadian music gurus" who pop up to argue the band's importance, taking them far too seriously and see rampant anti-Canadian sentiment in American pop culture. (1:30) *Galaxy*. (Taylor)

Beautiful Did director Sally Field corner star Minnie Driver in her dressing room and admit secretly, "Minnie, my cinematic vision of *Beautiful* lies in the same artistic plane as Todd

Solondz's vision of *Happiness*. There will be no faux-satirical schmalz about this beauty pageant contestant whose cute pip-squeak of a daughter (Hallie Eisenberg) ends up teaching her some pseudo-feminist re-tread about how real beauty is on the inside. I mean, even my shorties are tellin' me I gotta go hard core on this, 'cause those crack-smokers still quoting *Forrest Gump* don't really believe life is like a box of chocolates." No! Instead, she was giving out cues like, "Minnie, in this scene I want you to look sad, like you just said something stupid at the Oscars. Meanwhile I'll see if they can put a few swear words in the script so I'll look 'edgy.'" Sally, the bitterest pill is hard to swallow, but believe me, in the end, forewarned viewers will really, really like me. (1:52) *Colma*, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Lapid)

Best in Show The latest nugget of deadpan brilliance from writer-actor-director Christopher Guest (*Waiting for Guffman*) is a faux behind-the-scenes dog show documentary, following the precompetition preparations of several contestants and their loyal companions: fish bait store owner Harlan Pepper (Guest) and his faithful bloodhound Humbert; superpuppy catalog connoisseurs Meg and Hilton Swan (Parker Posey, Michael Hitchcock) and their neurotic weimaraner; dentally challenged Gerry Fleck (Eugene Levy), his wife, Cookie (Catherine O'Hara), and her terrier Winky; salon owner Stefan (Michael McKean) and his partner's pampered pup Miss Agnes; and returning Mayflower champion Rhapsody in White's ditzzy gold-digging owner (Jennifer Collidge) and professional trainer (Jane Lynch). While Guest chooses an easy target in dog shows (a circuit that already seems a parody unto itself), it's the joy of watching gifted comic actors riff like jazz musicians that makes

Mr. H-Man's zap-in

By Patrick Macias

Oh boy. You all thought the H-bomb was bad news. Bust out the Geiger counter and gasoline because the Parkway's got *The H-Man* (see Rep Clock for times) spreading molten radioactive terror across swinging Tokyo circa 1958. The average Joe wants a Japanese monster movie with Godzilla or, at the very least, Mothra. Well, nuts to them. What *The H-Man* might lack in reassuring creature comforts, it more than gains in lurid pulp thrills. You'd expect half as much from a Japanese title that translates into something like "Beauty and the Liquid Man." Cineasts should note that *H-Man* auteur Ishiro Honda not only helmed the original *Godzilla* but was also an assistant director on Akira Kurosawa's *Ran*. But *The H-Man* is about as far away from epic period spectacular as could be imagined. Instead it's a noirish parade of ghost ships, narcotics deals, gruesome special effects, and dissolving frogs—all of it lovingly captured in lustrous Tohoscope and Eastmancolor. There are jazz-infected smoky nightclub set pieces on par with Jess Franco's finest, where chanteuses sing "The Magic Begins" as cops, gangsters, and liquid men collide. The American posters screamed, "You'll Be Gripped By Unholy Horror When You Realize What H Really Means!" And when you see what happens to folks when the H-man zaps them, you'll be certain that H does not stand for "habeas corpus."

Meanwhile, back in the unreal world, a reader out there named Brian Brooks votes via e-mail for an *Anthony Wong Adventures* cartoon series to follow Jackie Chan's. Citing the Hong Kong filmography of the charismatic star of both *Ebba Syndrome* and *Beast Cops*, Brooks says, "A cartoon about a flesh-eating, rocker priest, Italian-speaking, double-crossing, triad-boss beat cop? I would wake up early on Saturday to see that." I sincerely hope you suits at the WB are reading this. Chan's a start. Now give the people what they really want.

tiger on beat

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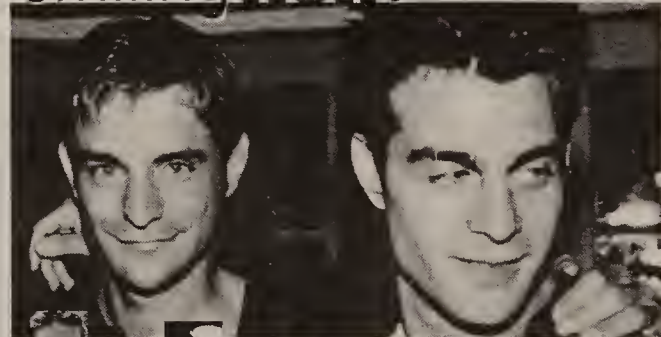
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Show such a consistent hoot. This dead-on satire is a full breed above any competition. (1:30) *Act 1 and II, Embarcadero*. (Fear) *Bring It On* (1:39) Century Plaza, Emery Bay, Kabuki, 1000 Van Ness, UA Berkeley. *But I'm a Cheerleader* (1:25) Four Star. *The Cell* (1:45) Century Plaza, 1000 Van Ness, Presidio. *Cecil B. Demented* (1:28) Four Star. *Chicken Run* (1:25) Grand Lake, Orinda. *Duets* (1:52) Kabuki, 1000 Van Ness. *The Exorcist* The most frightening movie I've ever seen has always been *The Exorcist*; the new and improved version of the film is even scarier, featuring a whole extra reel full of eerie sounds and disconcerting footage. Twelve-year-old Regan (played shockingly well by Linda Blair) gets an even more thorough series of painful tests (including a very explicit spinal tap), and viewers get to witness additional skin-crawling acts of possession. William Friedkin's 26-year-old film — based on a novel written by William Peter Blatty, who was inspired by an actual exorcism that took place in 1949 — retains a '70s aura that makes for quite a bit of contemporary amusement. When a doctor lights up in a hospital, prescribes Ritalin as a cure-all for her daughters' nerves, or delivers lines such as "Just take a pill, and you'll be fine," one guffaws in disbelief. Ultimately, however, the battle between good and evil, as fought through the medium of an innocent young girl,

is definitely worth a second look. (2:12) *Colma, Coronet, Emery Bay, Grand Lake, Jack London, Metreon, Oaks, 1000 Van Ness, Stonestown*. (Patel) *Fantasia 2000* (1:15) Metreon Imax. *The Fantasticks* (1:26) Kabuki. *Girl on the Bridge* (1:32) Opera Plaza, Shattuck. *Girlfight* Forget those gleaming overstatements you may have heard about Karyn Kusama's gorgeous sweat-factory *Girlfight* being the best boxing film of the year, decade, or millennium. It may be the best romance of all time as well. Love for boxers can't exist with some fan outside the gym; the true consummations have always been within the ring — with the passionate coupling going down in front of thousands of fans, the loser's blood marking the floor like some ritual remnant of virginity, as some left-out girl chump like Rocky's Adrian sits weakly cheering from the sideline. Without trying, Kusama has reversed that formula in the most literal of ways. Though she claims there's no connection between the names, Kusama invigorates her Adrian (Santiago Douglas) — in this movie the love object is a male featherweight of great ambition with lithe muscle and a sweet face — and sculpts her primary mover out of the mountainous physique of Michelle Rodriguez. This, too, is a story about loving boxing, but for the first time, you can feel the romance in every sense of the word, from the erotic glow of worked-out skin to the tension-building mix of flamenco and synth sounds in a

story where girl meets (or is that beats?) boy. The story has its *Blue Steel* moments, wherein young fighter focuses her anger, turns herself into a tool of revenge, and gets back at the sexist dad who did her mother wrong. But what moves the film along is the romance: when *Girlfight* takes off its gloves, you won't want to look away. (2:02) Century Plaza, Jack London, Metreon, Shattuck. (Gerhard) *Gladiator* (2:30) Oaks, UA Berkeley. *Goya in Bordeaux* Francisco de Goya y Lucientes (played as an old man by Francisco Rabal and as a younger man by Jose Coronado) wistfully examines his life and work in Carlos Saura's *Goya in Bordeaux*. The philosophical babblings of the master artist, reduced to tantrums and hallucinations in his old age, are set against a backdrop of luscious lighting and airy spaces. The film is a visually stunning insight into Goya's artistic, emotional, and political endeavors. Cinematographer (and longtime Bernardo Bertolucci collaborator) Vittorio Storaro saturates the images with rich colors and grand surveys of space. Goya's last lover, Leocadia (Eulalia Ram6n) and his daughter Rosario (Dafne Fern6ndez) serve as his caretakers, making sure the senile yet still prolific artist stays healthy and comfortable. In his delirious, half-conscious state, Goya's paintings revive both painful and joyful memories of political turmoil and sexual escapades. The line between reality and fantasy blur, the present exists seamlessly with the past; the result is a fantastic, aesthetically stunning film that is also a convincing biography. (1:42) Albany, Clay. (Patel) *Human Resources* (1:29) Galaxy, UA Berkeley. *Nurse Betty* (1:50) California, Colma, Emery Bay, Metreon, 1000 Van Ness, Orinda, Piedmont, Stonestown.

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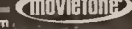
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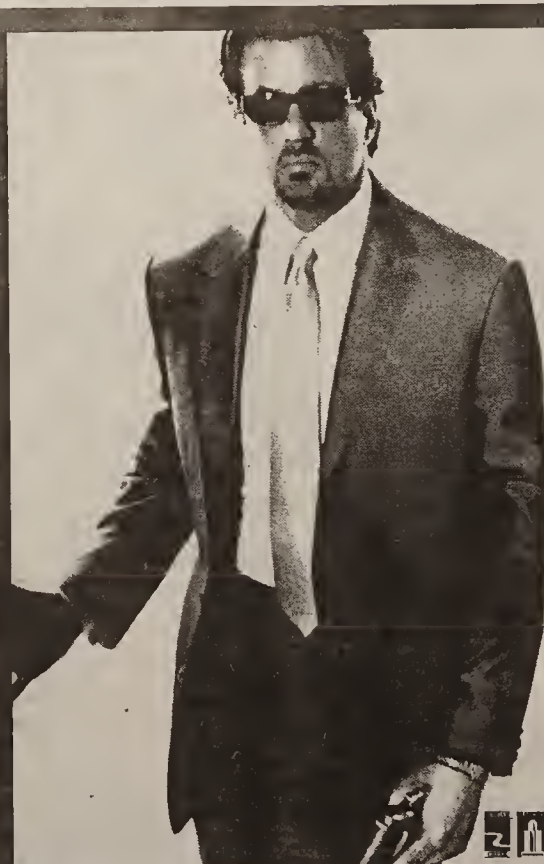
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'!Heimskringla! or The Stoned Angels'

Wed/4, Pacific Film Archive

Long ago and very far away — well, not in geographic terms, but you know what I mean — a little prince called PBS was chock-full of idealism and generous governmental funding. Anything seemed possible in its kingdom, even bringing a notorious avant-garde theater director and an experimental performance group — both known for dropping trou in the blink of a strobe light — from one groovy principality to another for nationally telecast Art's sake. Hence our very own KQED invited Tom O'Horgan (*Hair*) and NYC's La Mama Troupe to San Francisco to create *!Heimskringla!*, a 90-minute video ritual that must have set a few thousand bongs a-lighting when it premiered in late 1969. Writer Paul Foster's original verse play, drawn from Norse mythology, charts Scandinavian tumult a millennium ago, when adherents to the old pagan gods clashed against Christianizing forces, and the lust for new worlds to conquer drove Eric the Red, Leif Ericsson, and others from home turf to Greenland, then to distant "Vinland" (that's North America to you). No musty You Are There reenactment this; *!Heimskringla!* instead is '60s envelope-pushing physical theater par excellence. The sinewy La Mama players, in various stages of undress (of course, this being public TV, they're never in the total buff), make like Busby Berkeley gone tribal-love-rock in O'Horgan's restless choreography. They shout flip Barbarian Now Generation verbiage, pissing off the local gods with incessant warmongering, rape, greed, homoeroticism, power struggles, and orgiastics. It's like *Titus Andronicus* at Altamont, with the Visigoths standing in for Hell's Angels, and Native Americans (once Leif crosses the Atlantic) cast as proto-Vietcong/flower chiles. Rendered further far-out by camp comedies, a Seven Deadly Sins fashion show, and O'Horgan's Harry Patch-like score, the production's main novelty at the time was its "Video-space Mix" presentation, as video innovator Brice Howard applied his full arsenal of visual trickery to the final product. Called at the time by the *San Francisco Chronicle* "a glimpse of the future" and a "fabulous mosaic of light and motion," *!Heimskringla!*, with its prismlike chromatic distortions, mirror-within-mirror image "echoes," and trippy superimpositions, now looks... well, pretty much like amusingly dated 1969 psychedelia. It's Day-Glo-black-light-poster pretty, even if the FX more often obscure the action than enhance it. Still, this over-the-top artifact from video art's infancy is one wacky ride in the cultural

Wayback Machine. Its rare screening completes the PFA's retrospective tribute to Howard's 1967-75, S.F.-based National Center for Experiments in Television. See Rep Clock for times. (Dennis Harvey)



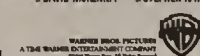
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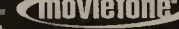
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film calendar

Rep picks

Gimme Shelter While concert promoters beat their chests over the 30th anniversary of Woodstock last year, few made mention that 1999 also marked the anniversary of another milestone musical event. After the commemorative concert for peace, love, and music turned into three days of greed, breast-baring and pyromania, however, more than one astute critic recognized the spirit of Altamont in the chaotic footage. Noted documentarians Charlotte Zwerin and brothers Albert and David Maysles (*Salesman*, *Grey Gardens*) were filming the Rolling Stones as they finished up their first U.S. tour in three years. The idea for a last-minute free concert in the Bay Area's Altamont Speedway featuring the Stones and a few other groups seemed like a good idea at the time ("a Woodstock of the west," one journalist puts it); using fellow counter-culture icons the Hell's Angels as security for the show, however, spelled disaster from the start. The result, *Gimme Shelter*, not only documents one of the greatest bands of the era in a particularly fertile creative mode (post-Beggars Banquet and pre-Sticky Fingers, heard here in a primitive state) but also inadvertently captured what many consider the final nail in the flower-power coffin. The dark underbelly of the love generation shimmers above the proceedings like a haze, with drug freak-outs and hippie beatdowns casting a sickening pall over the proceedings. The shot of an Angel glaring malevolently at Jagger as he goes into his fey blues-man shuffle says it all: there's a bad mojo in the air just achin' to break. The doomed show ended with the stabbing and fatal beating of a fan, footage seen over an editing screen and watched by the Stones themselves; neither the band nor the viewing audience are let off the hook. A key piece of rock cinema and a stunning slice of vérité, the anniversary edition features a new sound mix and restores excised footage from the original version; the chance to see a piece of rock history unfold larger and louder than ever before your very eyes is now, once again, just a shot away. (1:30) *Lumiere* (Fear)

"neo-eiga: new japanese cinema" Kurosawa gets screened a lot in these parts (*Ran* and *Madadayo* are currently in theaters), but for a city teeming with Asian and Asian Pacific Americans, contemporary films from Japan sure don't make it out here much. Hence, the Consulate General of Japan and the Pacific Film Archive put their heads together to present six new Japanese features, most in their American premieres. Sat/7 the series kicks off with *Wild Life* (Shinji Aoyama, 1997) — the title describing one man's existence amid malcontents, crime bosses, and busted pachinko machines — and *Timeless Melody* (Hiroshi Okuhara, 1999), about kids who live, sleep, and communicate through the music they love. Next weekend *Nabnie's Love* (Yuji Nakae, 1999), about a young woman who leaves Tokyo and returns to her island home to sort out her love dilemma, is followed by *Gemini* (Shinya Tsukamoto, 1999), which is set in 1910 but still warrants descriptions like "cyberpunk," "fever dream," "otherworldly," and "a speed-metal version of love and horror." The final weekend of shows includes *Don't Look Back* (1999) and *Sasayaki* (1999); both by director Akihiko Shiota, who'll be in person to discuss his uniquely twisted, surreal films. Shiota also joins a panel on new Japanese cinema (moderated by *Bay Guardian* contributor Alvin Lu) at the Japan Information Center (Thurs/19; call 986-4383 for more information.) *Pacific Film Archive* (Eddy)

Ran Late-period Akira Kurosawa par excellence is an entirely different beast than early Kurosawa par excellence. In his later films the director's penchant for earthy humanity and wry humor is eclipsed by monstrously staged games of mortal folly played on a Shakespearean chess board for the amusement of distant gods. This can often be as frustrating as it is rewarding; anyone who has endured the snail-crawl of *Ran*'s first hour can tell you that payoff arrives only in the second half. In the chaos of a massive battlefield, Kurosawa reimagines entire color-coordinated armies as pincushions for hails of arrows, or as faucets ready to spurt red ichor at the flash of a sword. Tragic characters are force-fed their karmic just deserts, and *Ran* emerges as a masterful model diorama of historical conflict. (2:40) *Castro*, *Four Star*. (Patrick Macias) ❖

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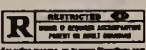
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film rep clock calendar repertory theater schedules



Hey baby, what's your sign? Shinya Tsukamoto's thriller *Gemini* screens Sat/14 as part of "neo-eiga: New Japanese Cinema," a program kicking off this weekend at the New PFA Theater. See Rep Picks.

Schedules are for Wed/4 through Tues/10 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Life of Jesus* (Dumont, 1997) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-6. "Brothas and Lovers Abroad: International Black Gay Film Night": Dakan (Camara, 1997) with "The Homecoming" (Campbell) Thurs, 8. Sponsored by the Black Gay Letters and Arts Movement; director To-pher Campbell in person. "An Evening of Video with Sleeping Giant and Whispered Media" Fri, 8. "Other Cinema": Introducing Leonard Cohen (Brittain and Owen, 1965). Sat, 8:30. Also features "musical oddities," including Negativland videos.

BLACK FILMWORKS: A FESTIVAL OF FILM AND VIDEO Parkway Theater, 1834 Park, Oakl; (510) 465-0804. \$5-10. Welcome II the TerrorDome (Onwurah) Fri/6, 6 and 8. Reception follows second show. Paramount Theatre, 2025 Broadway; (510) 893-2300. \$10-35. Asunder (Reid, 1998) Sat/7, 7. Award ceremony follows.

CASTRO 429 Castro; 621-6120. \$4.50-7. Ran (Kurosawa, 1985) Wed-Thurs, 1, 4:30, 8. Benjamin Smoke (Cohen and Sillen, 2000) Fri-Tues, 7, 9 (also Sat-Sun, 1, 3, 5).

CLAY THEATRE 2261 Fillmore; 352-0810. Call for price. "Tales of the Gun": Freeway (Bright, 1996) Sat, midnight.

COLE HALL CINEMA UCSF, 513 Parnassus, Medical Sciences Bldg; 476-6932. \$2-3.50. Gladiator (Scott, 2000) Thurs, 5:45, 8:30; Fri, 6, 9:15. Special "40th Anniversary Night" admission both days, \$1.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-8. • Charles Mingus: Triumph of the Underdog (McGlynn, 1998) Wed-Tues, 7:30, and Nusrat! Live at Meany (1998) Wed-Tues, 9 (also Sun, 5:45).

KORET AUDITORIUM Public Library, Main Branch, 100 Larkin; 557-4277. Free (reservations required). Women of Mystery: Three Writers Who Forever Changed Detective Fiction (Briggs and McDonald, 2000) Thurs, 6:30. Premiere of a documentary about authors Sue Grafton, Marcia Muller, and Sara Paretsky, who appear in person along with the filmmakers.

MECHANICS' INSTITUTE 57 Post; 956-2260. \$5. "CinemaLit Series 2000": Out of the Past (Tourneur, 1947) Fri, 6:30. Discussion follows film.

NEW LANGTON ARTS 1246 Folsom; 626-5416. \$3-8. "Looking at San Francisco" video screening Thurs, 8. Works by Kara Hearn ("Saturation," 2000), Anthony Liu ("Straight, No Chaser," 1999), Chip Lord ("Awakening from the 20th Century," 1999), Optic Nerve (excerpt from "Pushed Out for Profit," 1979), and Scott Stark ("Unauthorized Access," 1993). "Looking at San Francisco" panel discussion Fri, 7:30. Moderated by Laura Sidell, with Gary Brechin, Michael Naimark, Adele Naude Santos, and Rebecca Solnit.

NEW MEAT CAMPUS THEATRE 220 Jones; 673-3384. \$15. The Bare Dick Project (Allan Alan Pictures, 2000) Fri-Sat, 9. Both shows hosted by comedian Blake Smith; cast members in person at Saturday screening.

NEW PFA THEATRE 2725 Bancroft, Berk; (510) 642-1412. \$3.50-6; \$7.50 double feature. "Videospace: Works from the NCET, 1967-1975": Heimskringla! or The Stoned Angels (O'Horgan, 1969) Wed, 7:30. "Eastman House Tribute": Chandrakha (Vasan, 1948) Fri, 7; "Paolo Cherchi Usai Presents: The Archive of Babel" Sun, 5:30. Sunday program features films of Martha Graham, Buster Keaton, the earliest known 3-D movie, and others. "neo-eiga: New Japanese Cinema": Wild Life (Aoyama, 1997) Sat, 7; Timeless Melody (Okuhara, 1999) Sat, 9. "Paper Tiger TV": "Through the Eyes of Youth: History and Struggle" Sun, 3; The Gringo in Mananaland: A Musical (Halleck, 1995) Tues, 7:30. Filmmakers in person at both screenings. "Third World Cinema": Pather Panchali (Ray, 1955) Mon, 7:30.

PACIFIC CENTER 2712 Telegraph, Berk; (510) 548-8283. \$5 (no one turned away for lack of funds). "Women's Evening at the Movies": Fried Green Tomatoes (Avnet, 1991) Sat, 7:30, 10.

PARKWAY 1834 Park, Oakl; (510) 814-2400. \$5. "Creature Features": • The H-Man (Honda, 1959) and War of the Colossal Beast (Gordon, 1958) Thurs, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$4.50-7. Kestrel's Eye (Kristersson, 1998) Wed, call for times. Flowers of Shanghai (Hou, 1998) Wed, call for times. Americans: Latino Life in the United States (Todd and Young, 1999) Wed, call for times. "23rd Mill Valley Film Festival," Thurs/5-Sun/15. See First Runs for schedule.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Blood Simple (Coen, 1984) Wed-Thurs, 7:15, 9:35 (also Wed, 2). Groove (Harrison, 2000) Fri-Sat, 7:30, 9:30 (also Sat, 2, 4). 8 1/2 (Fellini, 1963) Sun, 2, 4:40, 7:20, 10. Stardust Memories (Allen, 1980) Mon, 7:15, 9:15. Hairspray (Waters, 1988) Tues, 7:15, 9:20.

ROXIE 3117 16th St; 863-1087. \$3-7. Trade Off (Mercer, 2000) Sat-Sun, 11:30a. Americans: Latino Life in the United States (Todd and Young, 1999) Wed-Thurs, 6, 8, 10 (also Wed, 2, 4). Live Nude Girls Unite! (Query and Funari, 2000) Fri/6-Thurs/19, 6, 8, 9:45 (also Sat, Sun, Wed, 2, 4). Release party Sat/7, 3-8, El Rio, 3158 Mission, \$10-12. Entertainment includes Stymiel, the Cantankerous Lollies, and Sonya Hunter, plus free barbecue.

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885 or www.sfcinematheque.org. Call for price. "Center for the Arts Season Opener: New Film and Video by Local Makers and Long-Time Friends" Thurs, 7:30. Filmmakers in person; reception follows screening. San Francisco Art Institute, 800 Chestnut. "Reanimator: The Videos of Rodney Ascher" Sun, 8. Ascher in person.

UC THEATRE 2036 University, Berk; (510) 843-FILM. \$4-6.50. The Wind Will Carry Us (Kiarostami, 1999) Call for dates and times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. Sun-Mon, 9. "Nice Colored Girls: Shorts by and about Tracey Moffatt" Tues-Sun, 2:05, 4:15. Through Oct 22.

ZEUM 221 Fourth St; 777-2800. "Free Film Noir Outdoor Series" Fri, sunset (between 7 and 8). Free films shown in the forecourt area in the Children's Garden. Through Oct 27. ♦

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Hard labor: *Live Nude Girls Unite!* documents the Lusty Lady's fight to unionize.

'Live Nude Girls Unite!'

Strippers are people too

This eye-opening documentary goes way behind the green door to chronicle the struggle of the Lusty Lady's workforce as it unionizes against all odds, fighting egregious working conditions that include the scheduling of dancers based on race and breast size. It features codirector (with Vicky Funari) Julia Query, who's also a local comedian and a rabble-rouser by birthright, as a key player

on all fronts: she not only fights on behalf of the union and other unions like it but has to negotiate with her own mother — a well-known doctor who's made a name for herself distributing condoms to prostitutes in New York City — who, despite her credentials in the field of sex work, can't help being upset by what she calls her daughter's involvement with "smut." Following in the footsteps of

Barbara Kopple as it builds tension with late-night sessions in the conference rooms of large corporate office buildings, *Live Nude Girls Unite!* brings sharp surprises to the world of labor filmmaking. One dancer plans on wearing only union stickers to cover her most private parts during one performance ... Look for the union label? It won't be too hard to find. (Susan Gerhard)

Show times run Wed/4-Tues/10 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. ♿ Wheelchair accessible. 🎧 Listening device. 🅓 Free, reduced rate, or validated parking. See Rep Clock, page 110, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA 🅓 P Geary/18th Ave. 752-5100. Almost Famous 1, 4:15, 7:15, 10:15. Meet the Parents Fri-Tues, 1:30, 4:30, 7, 10. Remember the Titans 1:15, 4, 7:30, 10:30. Urban Legends 2: The Final Cut Wed-Thurs, 1:30, 4:30, 7, 10.

BALBOA 38th Ave/Balboa. 221-8184. Call theater for shows and times.

BRIDGE Geary/Blake. 352-0810. Dancer in the Dark Fri-Sun, 1, 4, 7, 10. Psycho Beach Party Wed-Thurs, 4:50, 7:15, 9:40.

CENTURY PLAZA 🅓 P So. San Francisco, Noor off El Camino. (650) 742-9200. Almost Famous Wed-Thurs, 11:40a, 12:30, 2:20, 3:05, 4:55, 5:40, 7:30, 8:15, 10:05; 11:40a, 2:20, 4:55, 7:30, 10:05. •Bait Wed-Thurs, 12:15, 2:35, 4:55, 7:10, 9:35; Fri-Tues, 12:35, 5:05, 9:40 and Kings of Comedy Fri-Tues, 2:40, 7:15. •Bring It On Wed-Thurs, 12:20, 2:40, 5:05, 7:20, 9:40; Fri-Tues, 11:35a, 3:40, 7:50 and The Watcher Fri-Tues, 1:40, 5:50, 10. •The Cell Fri-Tues, 11:50, 3:50, 7:50 and Woman on Top Fri-Tues, 2:50, 7. Duets Wed-Thurs, 12:05, 2:25, 4:45, 7:05, 9:25. Get Carter Fri-Tues, noon, 12:55, 2:20, 3:20, 4:45, 5:45, 7:20, 8:15, 9:55, 10:40. Girlfight Fri-Tues, 11:55a, 2:30, 5:10, 7:40, 10:15. Meet the Parents Fri-Tues, 11:30a, 12:15, 2, 2:55, 4:35, 5:25, 7:05, 7:55, 9:45, 10:20.

Urban Legend 2: The Final Cut Wed-Thurs, noon, 1, 2:20, 3:20, 4:40, 5:40, 7, 8, 9:20, 10:20; Fri-Tues, 12:05, 2:25, 4:40, 7:10, 9:25.

CINEMA 21 🅓 Chestnut/Steiner. 921-6720. Almost Famous Wed-Thurs, 1:15, 4:05, 7, 9:50; Fri-Tues, 1:30, 4:20, 7:15, 10.

CLAY 🅓 Fillmore/Clay. 352-0810. Freeway Sat, midnight. Goya in Bordeaux Fri-Tues, 4:35, 7, 9:20 (also Fri-Sun, 2). The Wind Will Carry Us Wed-Thurs, 4:10, 7, 9:35.

COLMA (METRO CENTER) 🅓 P 280 Metro Center, Colma. (650) 994-2503. Beautiful 11:30a, 2:10, 4:45, 7:30, 10:15. Digimon Fri-Tues, 10:30a, 12:40, 3, 5:20, 7:40, 9:45. The Exorcist noon, 4, 7:15, 10:30. Nurse Betty 11:15a, 1:45, 4:40, 7:30, 10. Remember the Titans 11a, 12:30, 2, 3:45, 5, 7, 8, 10, 10:45. Woman on Top Wed-Thurs, noon, 2:15, 4:30, 7:15, 9:30.

CORONET 🅓 P Geary/Arguello. 752-4400. The Exorcist noon, 3:30, 7, 10:15.

EMBARCADERO CENTER CINEMA 🅓 P One Embarcadero Center, Promenade level. 352-0810. Best in Show Wed-Thurs, noon, 12:45, 2:15, 3, 4:30, 5:30, 7, 7:45, 9:15, 10; Fri-Tues, noon, 12:30, 2:15, 2:45, 3:15, 4:30, 5, 7, 7:30, 8, 9:20, 9:50. Broken Hearts Club Fri-Tues, 12:10, 12:40, 1:10, 2:30, 3, 4:40, 5:10, 5:45, 7:10, 7:40, 9:30, 10, 10:15. Goya in Bordeaux Wed-Thurs, 1, 4, 7:10, 9:30. The Tao of Steve Wed-Thurs, 12:20, 2:45, 5:15, 7:30, 9:40. Urbania Wed-Thurs, 12:10, 2:30, 4:50, 7:20, 9:50.

EMPIRE 🅓 P West Portal/Vicente. 661-2539. Almost Famous 1, 4, 7:15 (except Fri-Tues, 7), 10. Meet the Parents Fri-Tues, 12:15, 2:45, 5:30, 8, 10:30. Remember the Titans

noon, 2:35, 5:10, 7:40, 10:20. Urban Legends 2: The Final Cut Wed-Thurs, 12:30, 2:45, 5:15, 7:35, 10:05.

FOUR STAR Clement/23rd Ave. 666-3488. Born to Be King Wed-Thurs, 9:45. But I'm a Cheerleader Fri-Tues, 12:15, 3:55, 7:35. Cecil B. Demented Fri-Tues, 2:05, 5:45, 9:25. Cotton Mary Wed-Thurs, 12:30, 3, 5:40. Madadayo Fri-Tues, 12:45, 3:20, 8:50. The Mission Wed-Thurs, 8. The Opportunists Wed-Thurs, noon, 4, 8. Ran Fri-Tues, 6. The Way of the Gun Wed-Thurs, 1:45, 5:45, 9:45.

GALAXY 🅓 Sutter/Van Ness. 474-8700. Bait Wed-Thurs, 11:15a, 9:45. Barenaked in America 11:30a, 1:45, 7:15, 9:30 (also Sat-Sun, 4:30). Human Resources Wed-Thurs, 2, 7:15. A Piece of Eden Fri-Tues, 11a, 1:45, 7, 9:45 (also Sat-Sun, 4:15). Space Cowboys Fri-Sun, 11a, 1:30, 7, 9:45 (also Sat-Sun, 4:15); Mon-Tues, 11a, 1:30. Urban Legends 2: The Final Cut Wed-Thurs, 11:30a, 2, 7, 9:30; Fri-Tues, 11:30a, 2, 7:15, 9:30 (also Sat-Sun, 4:30).

KABUKI 8 🅓 P Post/Fillmore. 931-9800. Call theater for Fri-Tues shows and times. Bait, Beautiful, Bootmen, Bring It On, Duets, The Fantasticks, Kings of Comedy, Remember the Titans, Surviving Paradise, Urban Legends 2: The Final Cut.

LUMIERE 🅓 P California/Polk. 352-0810. An Affair of Love Wed-Thurs, 5:20, 7:30, 9:45. Gimme Shelter Fri-Tues, 5:10, 7:30, 9:50 (also Fri-Sun, 12:30, 2:45). Girl on the Bridge Wed-Thurs, 5, 7:10, 9:30. Smiling Fish and Goat on Fire Fri-Tues, 5:20, 7:35, 9:45 (also Fri-Sun, 12:45, 2:55). Urbania 5, 7:20, 9:40 (also Fri-Tues, 12:10, 2:20).

METREON 🅓 Fourth St/Mission. 369-6200.

Call theater for Fri-Tues shows and times. Almost Famous, Bait, Beautiful, Cyber World, Digimon, The Exorcist, Fantasia 2000, Get Carter, Girlfight, Magic Box, Nurse Betty, Remember the Titans, Urban Legends 2: The Final Cut, The Watcher, Wild California, Woman on Top.

METRO Union/Webster. 931-1685. Woman on Top 1:45, 4:15, 7, 9:30.

1000 VAN NESS 🅓 🅓 P 1000 Van Ness. 931-9800. Call theater for Fri-Tues shows and times. Almost Famous, Beautiful, Bring It On, The Cell, Digimon, Duets, The Exorcist, Nurse Betty, Remember the Titans, The Watcher, What Lies Beneath, Woman on Top.

OPERA PLAZA 🅓 🅓 Van Ness/Golden Gate. 352-0810. An Affair of Love Fri-Sun, 1:30, 7:30; Mon-Tues, 5:30. Cecil B. Demented Wed-Thurs, 2:40, 5:10, 7:50. Girl on the Bridge Fri-Sun, 1:10, 4:10, 7:10, 9:20; Mon-Tues, 2:50, 5:10, 7:20. Life and Times of Hank Greenberg Wed-Thurs, 2:30, 5. Love and Sex Wed-Thurs, 3, 8. Psycho Beach Party Fri-Sun, 4:30, 9:40; Mon-Tues, 2:40, 7:40. Saving Grace Wed-Thurs, 2:50, 4:20, 7:40. Tao of Steve Fri-Sun, 1:20, 4:20, 7:20, 9:50; Mon-Tues, 3, 5:20, 7:50. The Wind Will Carry Us Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:30.

PRESIDIO 🅓 Chestnut/Scott. 922-1318. The Cell Wed-Thurs, 12:30, 5, 9:30; Fri-Tues, 12:20, 4:55, 9:30. Space Cowboys Wed-Thurs, 2:45, 7:15; Fri-Tues, 2:25, 7.

ST. FRANCIS Market/Sixth St 362-4822. Call theater for shows and times.

STDNESTDOWN 🅓 🅓 P 19th Ave/Winston. 221-8182. The Exorcist Wed-Thurs, 1, 4, 7, 10. Get Carter Fri-Tues, 1, 4, 7, 10. Nurse Betty 1:30, 4:15, 7:15, 10.

VDGUE 🅓 Sacramento/Presidio. 221-8183. Nurse Betty 1, 4, 7, 9:45.

WORLD THEATER 🅓 Broadway/Columbus. 391-1393. Call theater for shows and times.

Oakland

GRAND LAKE 🅓 🅓 P 3200 Grand, Oakl. 452-3556. Bait Wed-Thurs, 12:20, 5, 9:30. Bring It On Wed-Thurs, 3, 7:30. The Exorcist Wed-Thurs, 12:30, 3:45, 7:15, 10; Fri-Tues, 12:45, 3:45, 7:15, 9:45. Meet the Parents Fri-Tues, noon, 2:30, 5, 7:30, 10. Remember the Titans 1, 4, 7, 9:45 (except Fri-Tues, 9:30). Urban Legends 2: The Final Cut 1:15, 3:30, 6, 8:15, 10:15.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Almost Famous Wed-Thurs, 10:45a, 1:30, 2, 4:20, 7:15, 7:45, 10:10; Fri-Tues, 10:45a, 1:30, 4:20, 7:15, 10:10 (no 7:15 on Sat). Bait Wed-Thurs, 11:15a, 2, 4:50, 7:30, 10:35. Beautiful Wed-Thurs, 11:10a, 1:50, 4:35, 7:20, 10:05; Fri-Tues, 10:35. Bring It On Wed-Thurs, 11:20a, 4:50, 10:30. Digimon Fri-Tues, 11:05a, 1:20, 3:35, 6:15, 8:30. The Exorcist 1, 4, 7:05, 10:15. Get Carter Fri-Tues, 11:10a, 1:35, 4:15, 7, 9:50. Girl Fight Fri-Tues, 11:10a, 1:45, 4:30, 7:20, 10. Kings of Comedy Wed-Thurs, 11:05a, 1:55, 5, 7:50, 10:40. Meet the Parents Fri-Tues, 11:10a, 2, 4:40, 7:25, 10:05. Remember the Titans 11a, 11:30a, 1:40, 2:10, 4:25, 4:55, 7:10, 7:40, 9:55, 10:25. Urban Legends 2: The Final Cut 11:25a, 2:05, 4:45, 7:30, 10:20. The Watcher Wed-Thurs, 11:40a, 2:10, 4:45, 7:15, 9:50.

PARKWAY 1834 Park, Oakl. 814-2400. Cecil B. Demented Wed-Thurs, 7. The Cell Wed, 9:15; Fri-Tues, 7. Coyote Ugly Fri-Tues, 9:45. Dr. Strangelove Wed, 6:30. It Came from Beneath the Sea Tues, 6:30. Kings of Comedy Fri, 6:30; Sat-Sun, 6, 9; Mon-Tues, 9:15 (also Mon, 6:30). Rocky Horror Picture Show Sat, midnight. •War of the Colossal Beast Tues, 7:30 and The H Man. The Way of the Gun Wed-Thurs, 9:45. Welcome 2 the Terrordome Fri, 9:15.

PIEDMONT 🅓 Piedmont/41st St, Oakl. 843-3456. Nurse Betty 1:30, 4:30, 7:15, 9:35. Saving Grace 12:30, 2:40, 4:50, 7, 9:20. Woman on Top 1:15, 3:15, 5:15, 7:30, 9:45.

Berkeley area

ACT I AND II 🅓 P Center/Shattuck, Berk. 843-3456. An Affair of Love Wed-Thurs, 12:30, 2:50, 5:10, 7:30, 9:45. Best in Show

Wed-Thurs, 12:20, 2:40, 5, 7:20, 9:40; Fri-Tues, 12:20, 2:40, 5:30, 7:40, 9:50. Dancer in the Dark Fri-Sun, 12:30, 4, 7, 10; Mon-Tues, 5:20, 8:20.

ALBANY 🅓 🅓 1115 Solano, Albany. 843-3456. An Affair of Love Fri-Tues, 2:15, 4:30, 7, 9. Goya in Bordeaux Fri-Tues, 2, 4:15, 6:45, 8:50. Woman on Top Wed-Thurs, 2:15, 4:30, 7, 9.

CALIFORNIA 🅓 P Kirtledge/Shattuck, Berk. 843-3456. Kings of Comedy Wed-Thurs, 1:30, 4, 6:40, 9:10. Meet the Parents Fri-Tues, 2, 4:30, 7:15, 9:35. Nurse Betty 1:50, 4:15, 7, 9:20. Pay It Forward Sat, 7:30. Urban Legends 2: The Final Cut 3:15, 5:20, 7:30, 9:45 (also Wed-Thurs, 1:15).

ELMWOOD 2966 College, Berk. 649-0530. Call theater for Fri-Tues shows and times. Chicken Run Wed-Thurs, 5:10. Color of Paradise Wed-Thurs, 7:10. High Fidelity Wed-Thurs, 9:15. Saving Grace Wed-Thurs, 7, 9. Space Cowboys Wed-Thurs, 4:40, 9:05. Sunshine Wed-Thurs, 6.

EMERY BAY 🅓 🅓 P 6330 Christie, Emeryville. 420-0107. Almost Famous 11:40a, 2:20, 5:15, 8, 10:45. Bait Wed-Thurs, 10:55a, 1:40, 4:25, 7:20, 10:15; Fri-Tues, 11:45a, 5:10, 10:30. Beautiful Wed-Thurs, 11:15a, 2:15, 5:10, 7:45, 10:30; Fri-Tues, 2:30, 7:50. Bring It On Wed-Thurs, 12:30, 3, 5:30, 8:15, 10:40. Digimon Fri-Tues, 11a, 1:15, 3:30, 5:45, 8, 10:15. The Exorcist Wed-Thurs, noon, 3:30, 7, 10 (also Fri-Sat, 12:30a). Get Carter Fri-Tues, 11:20a, 2, 4:45, 7:30, 10:10 (also Fri-Sat, 12:30a). Girlfight Fri-Tues, 11:30a, 2:10, 5, 7:40, 10:20. Kings of Comedy Wed-Thurs, 10:55, 1:35, 4:35, 7:35, 10:35. Meet the Parents Fri-Tues, 10:55a, 1:30, 4:15, 7, 9:45 (also Fri-Sat, 12:30a). Nurse Betty 11a, 1:45, 4:30, 7:10, 10. Remember the Titans 11:20a, 2, 4:45, 7:30, 10:10 (also Fri-Sat, 12:30a). Urban Legends 2: The Final Cut Wed-Thurs, 11:10a, 1:50, 4:20, 7:15, 9:50; Fri-Tues, 12:30, 3, 5:30, 8:15, 10:40. Woman on Top Wed-Thurs, 12:20, 2:50, 5:20, 7:50, 10:20.

DAKS 🅓 🅓 1875 Solano, Berk. 526-1836. Beyond the Clouds Wed-Thurs, 7:15, 9:30; Fri-Tues, 6 (also Sat-Sun, 12:45). The Exorcist 7, 9:45 (also Sat-Sun, 12:30, 3:45). Gladiator Fri-Tues, 8 (also Sat-Sun, 3).

DRINDA 🅓 🅓 4 Orinda Theater Square, Orinda. 254-9060. Almost Famous 7, 9:45 (also Sat-Sun, 1:15, 4:15). Chicken Run 6 (also Sat-Sun, noon). Nurse Betty 6:45, 9:30 (also Sat-Sun, 12:45, 3:45). Saving Grace Wed-Thurs, 8, 10. Woman on Top Fri-Tues, 8, 10 (also Sat-Sun, 2, 4).

SHATTUCK CINEMAS 🅓 🅓 2230 Shattuck, Berk. 843-3456. Aimee and Jaguar Wed-Thurs, 1:15, 3:55, 6:55, 9:35; Fri-Tues, 1:15, 3:55, 6:45, 9:30. Almost Famous 1:20, 2, 4:10, 7, 8, 9:50 (also Wed-Thurs, 5). Girlfight Fri-Tues, 1:45, 4:20, 7:15, 9:55. Girl On the Bridge Wed-Thurs, 12:45, 3:05, 5:20, 7:35, 10; Fri-Tues, 1:30, 4, 6:55, 9:10. Life and Times of Hank Greenberg Wed-Thurs, 12:40, 5:10, 7:20. Psycho Beach Party Wed-Thurs, 2:55, 9:55. Remember the Titans 1:50, 4:30, 7:10, 9:45. Smiling Fish and Goat on Fire Fri-Tues, 12:55, 3:05, 5:15, 7:25, 9:30. Surviving Paradise Wed-Thurs, 1, 3:10, 5:20, 7:30, 9:40. The Tao of Steve 1:05, 3:25, 5:35, 7:45, 9:45 (Fri-Tues, 9:40). Urbania Wed-Thurs, 2:20, 4:50, 7:15, 9:55; Fri-Tues, 2:20, 4:50, 7:35, 10. The Way of the Gun Wed-Thurs, 1:10, 4, 6:50, 9:30; Fri-Tues, 5. Woman on Top Fri-Tues, 12:45, 2:50, 4:55, 7:05, 9:15.

UA BERKELEY 🅓 2274 Shattuck, Berk. 843-1487. Bait Wed-Thurs, 12:10, 3:25, 7:15, 10:10. Beautiful Wed-Thurs, noon, 2:40, 5:20, 8, 10:35; Fri-Tues, 11:20a, 2:05, 4:45, 7:20, 9:55. Bring It On Wed-Thurs, 12:45, 3:05, 5:25, 7:55, 10:30; Fri-Tues, 11:10a, 1:55, 4:25, 7:10, 10. Digimon Fri-Tues, 11a, 1:15, 3:30, 5:45, 8, 10:15. Get Carter Fri-Tues, 11:30a, 2, 4:30, 7, 9:45. Gladiator Wed-Thurs, 3:30, 9:45. Human Resources Wed-Thurs, 12:05, 2:30, 5, 7:30, 10; Fri-Tues, noon, 2:25, 4:55, 7:25, 10:10. Kings of Comedy Fri-Tues, 11:15a, 5, 10:25. Scary Movie Wed-Thurs, 12:10, 7. The Watcher Wed-Thurs, 12:30, 3, 5:30, 7:50, 10:10; Fri-Tues, 11:45a, 2:15, 4:40, 7:05, 9:25. What Lies Beneath Wed-Thurs, noon, 3:15, 7:05, 10; Fri-Tues, 2:05, 7:40. ♡

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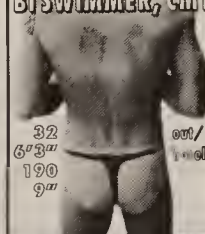


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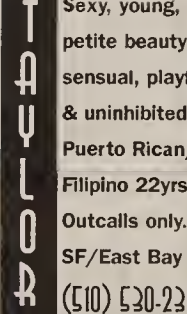
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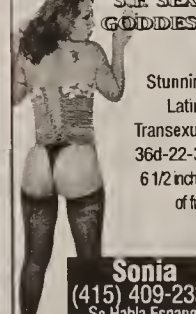


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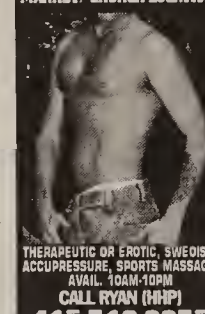


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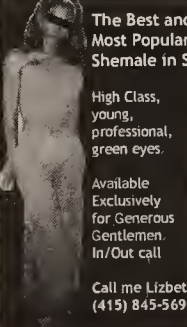
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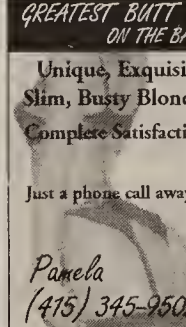
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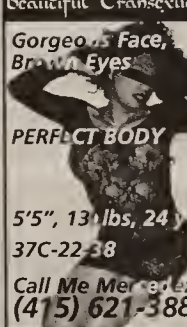


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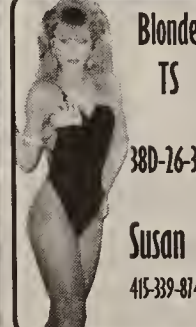


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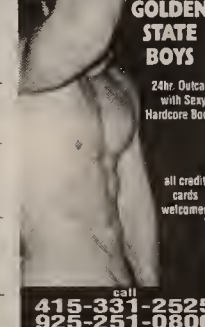


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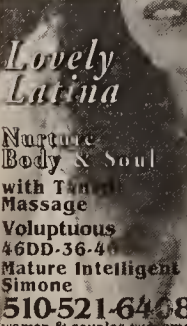


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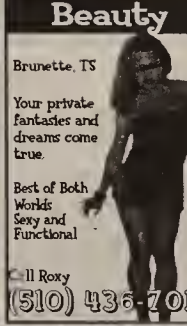


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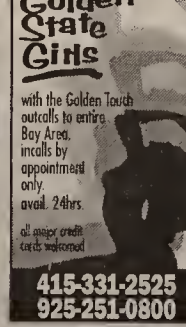
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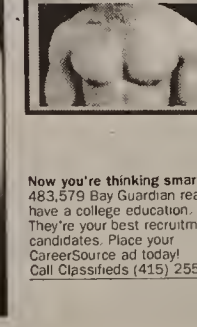
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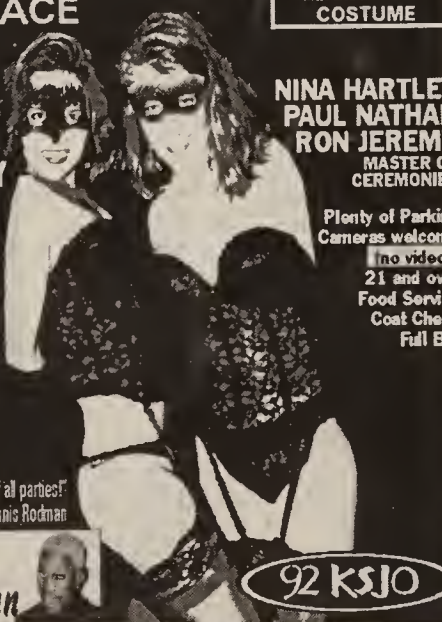
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WOMEN SEEKING MEN

My name's Martha. I'm a very attractive, 50 yr. young, black lady. I possess a great sense of humor with a romantic & passionate soul. I'm also loving, kind & monogamous by nature. Yes, my little girl is still intact as well as a zest & a zeal for life. I'm seeking a best friend, a lover & confidante. My interests are many & varied. I'm not a couch potato. If you seek a lady who's a cut above the rest, you've found your match. I'm waiting for you. **Box 8333.**

This is Maryanne. I'm a sweet, caring & lovable female from San Jose. I'm 5'7" with green eyes & reddish-brown hair. I'm Swedish, Italian & Greek. I'm also full-figured. I'm looking for someone to go out with for fun, someone to go to the movies with, dinner, dancing & hanging out. My interests include music, dancing, singing & going to concerts. I like watching sports, especially hockey, I love going to the beach, camping, hiking, being in the outdoors & just having fun. I'm looking for someone who's between the ages of 18-35 yrs. old who's either Asian, Filipino, Hispanic or white. Someone who has either a slim, medium, average or muscular build. That's pretty much it. If interested, please send me a message. **Box 8145.**

MEN SEEKING WOMEN

This is David. I'm a single, white male. I'm in my late 30's. I'm 5'11" & weigh about 180 lbs. I have brown hair & brown eyes. I'm here because eventually I want to find my best friend & see where it goes. I've never been able to date more than one lady at a time. One is enough for me. I'm just really picky & kind of old-fashioned. I'm into all kinds of things. I'm really active or I can be really laid-back. I don't drink or do drugs. If any of this interests you, please hook up with me. **Box 9631.**

I'm Erik. I'm 6' tall. I'm 46 yrs. old. I'm blond with blue-eyes. I'm a muscular guy. I work out every day. I like movies, dancing, dinner & romancing. I love women who love to kiss as well as cuddle. I like music. I play it too. If you're interested, get back to me. **Box 9627.**

I'm a single, white male. I'm 6'1" tall & weigh 215 lbs. I'm average-built. I have brown hair & brown eyes. I'm a nice-looking guy. I'm in search of a single lady. Age & race are unimportant. I'm looking to share interests including going to dinner, out to movies, to shopping malls, concerts, church, theaters & other events that may come into San Jose. If you're interested, please call me back. **Box 7791.**

My name's Veronica. I'm 5'10". I'm 29 yrs. old. I'm half-black & half-Indian. I have brown eyes. I have short, black hair. I'm a single, Christian woman. I'm not going to be here on this system for very long. I'm a single mother who's seeking a sincere, honest gentleman between 20-32 yrs. old. Someone who's muscular-built, has a good head on his shoulders, doesn't smoke, drink or go to clubs. If you want to know more about me, leave me a message. **Box 7806.**

This is Eva. I'm Hispanic. I'm 25 yrs. old. I have dark hair & dark, beautiful eyes. I'm 5'5" & 150 lbs. I'm a single parent. I have my own place. My interests include music & the arts. I write poetry, paint & sketch. I'm very outgoing. I love dancing, movies, dinners, concerts, theater - your basic date/night out thing I guess. I'm always into experiencing something new. I love the outdoors, San Francisco & the beach during the summertime. I'm looking for a man to become my best friend at first with the possibilities & the hope of a long-term relationship in the future. He must be sensitive, understanding & respect others. He must have goals, morals, a good sense of humor, a kind heart & a love for life. **Box 9493.**

I'm a single, white, professional male. I'm 29 yrs. old. I have brown hair & brown eyes. I have an athletic build. I have a boat. I'm looking females to join me out on the lake & have a great weekend of partying, fun in the sun & a little bit of craziness. Let me know if you're interested. **Box 5954.**

My name's Scott. I'm about 5'10", have short, blond hair & blue eyes. I weigh about 165 lbs. I'm looking for a single, slender female who'd like to go out, get together, see if we like each other & go from there. I'm looking for a long-term, intimate relationship. I'm looking for someone to go out with & go to the movies. I like going to sporting events, concerts & lots of other things. I'm looking for someone who's very outgoing. If you're interested or want to find out more, send me a message. **Box 7024.**

I'm a white, Christian male. I'm 35 yrs. old. I'm looking for a devoted woman who wants to serve God. Someone who's honest, up-front, who's open, who likes kicking back & taking it easy. Someone who likes spending time in the outdoors, camping, maybe fishing, hiking & drives through the mountains. I'm looking for a woman who's anywhere from her mid 20's to about 37 yrs. old. **Box 8425.**

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WOMEN SEEKING WOMEN

Divorced Asian female, 37 seeks sophisticated, generous gentleman, race unimportant. ✉5887 (12/12)

VERY ATTRACTIVE
42 year old married WF. My life is busy and full but lacks intimacy. I am happy, playful and affectionate. Would like a friend (possible lover) for hiking, meaningful talk, lots of laughs, movies and more. You will be 38-50 and discreet. ✉5726 (11/21/00)

STILL KID AT HEART
Pette, 40, young SAF, untraditional, independent, no kids, intelligent, playful, affectionate, miss company, traveling, concerts, music, from Hawaii, ISO SWM, 36-48. ✉5773 (11/21/00)

MENAGE A SIX
Just kidding, three cute, slender friends, 30-something professionals seek 3 geeky hunks for sparkling repartee over coffee, tea or beer. ✉5879 (12/12)

SEEKS A FAMILY MAN
SAF, 42, professional, vivacious, kind, generous, strong but feminine, loves kids, but has none. Seeking man who is intelligent, strong in himself. Let's try a new restaurant; take a walk, see what happens. ✉5930 (12/12)

VOLUPTUOUS IRISH GAL
3B, with an emphasis on fun, likes skiing, golf, tennis, outdoors, in short, loves life. ISO adventuresome, athletic, honest, 30-40 SWPM. ✉5897 (12/12)

ISO A MATURE
Independent, educated, young 64 to 65 year old gentleman preferably tall (6'2") no alcohol, drugs. Seeking long term relationship with someone interested in ballroom dancing and theatre. ✉5066 (10/04/00)

TWO BLONDES
for one night! One tall, one petite, both fit and attractive. ISO men mid 50s for an evening... Wine, food, conversation and fun! ✉5740 (11/21/00)

JEWISH CHER TYPE

49, transplanted Miamian, seeks financially secure, tall, SWM, nonsmoker, non drinker 50-65, sense of humor is vitally important, likes garage sales, scrabble, pool, dining out, theatre, must love dogs, looking for honesty, sincerity, LTR. ✉5487 (10/31/00)

NURSE FROM N.Y.

With kids, country home, desires cop from N.Y. with patience, tool belt. We're attractive, bright, adventurous, optimistic, generous, passionate. Solid values, NY humor. Enjoy family, travel, boating, bedtime. ✉5902 (12/12)

GORGEOUS, GLASSY BLONDE
Looking for mature man who wants companion for dinner, dancing, movies as well as quiet times. Race unimportant but must be somewhat in-shape, well educated with a wicked sense of humor. Me: 40, in great shape, beautiful green eyes, Italian and German, vibrant and sexy. ✉5665 (11/21/00)

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. ✉4866 (11/29/00)

ANGELIC BLONDE BEAUTY
Evolved, playful, warm, intelligent, 5'3", 110, SWPF, 49, enjoys mountains, classics, dancing. Seeking quality, active, handsome, health-conscious, introspective, executive, 50s-60s, into honesty, caring, sharing his world. ✉4001 (11/11/00)

BEAUTIFUL GREEN EYES

Slender, pretty, petite, sensual SJF, 44, 5'3", 108 lbs., runner, writer, lawyer, passionate, loves arts, nature, animals, psychological sophistication, serenity. Seeks athletic, graduate degree, gentle articulate SWM 42-50 who is witty, communicative, nature-loving, open to marriage and family. ✉5445 (10/31/00)

SUGAR 'N' SPICE

Attractive, adventurous, outdoorsy, fun-loving, physically active DPF. Love hiking, biking, backpacking, cooking, traveling, exploring the city. Intellectually curious, optimistic, independent with soft underbelly. Looking for fit, energetic, 50s fellow traveler, open for challenges and unique experiences, who can teach me something. ✉5732 (11/21/00)

ASIAN BEAUTY

Smart, classy, pretty, 30 seeks serious relationship with established, financially-secure WM, homeowner, preferably physician or other professional. ✉5923 (12/12)

SEXY OLDER WOMAN
Attractive, petite, SWF 40s needs warm SWM 18-30, handsome, clean-shaven, under 175, for intensely sexual friendship, casual or ongoing. (No financial assistance.) ✉5764 (11/21/00)

PRETTY PUERTO RICAN
49 years old seeking handsome man, 50-70 years old. 5'11"-6'2", 190-250 with sense of humor and down-to-earth. So, let's talk. ✉5453 (10/31/00)

BORN AGAIN CHRISTIAN
Pretty, single American female, 31, 5'2", kindhearted, animal lover, seeks best friend and solute. ✉5168 (11/01/00)

FOOT WORSHIPPER?
Long, slender feet, trim ankles, narrow heels, high arches, elongated toes, adorable toenails, soft soles for kissing; long legs for kneeling beneath. Pamper, polish, massage, worship me. Generous gentlemen, spend time with my sweet, supple feet, sexy footwear! ✉5987 (12/12)

BROWN SUGAR
Southern belle, elegant, available, desires to meet tall, distinguished, 64+, heterosexual male to enjoy ballet, opera, symphony, ballroom dancing. N/S, N or N/D. Disease free. Must be marriage minded enjoy life and grow old together in our Golden Years. ✉5065 (10/25/00)

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AF who loves sultry beaches, epicurean dining, countryside excursions, SMART films, tennis, live theater. No chubby Republicans please. ✉5717 (11/21/00)

FUNNY, OUTSPOKEN
urban woman with quirky worldview—-independent thinker, published writer, restaurant maven, polyglot, garlic lover, hedonist—seeks open, loving 60-70ish omnivore who loves to cook, eat, touch, talk, travel, laugh, go to movies, bond. ✉5952 (12/12)

Be tall, intelligent, caring, romantic, 39-49, I'll be tall, slender, gorgeous, leggy, busty with dark hair and eyes, kind, funny, very independent. ✉5924 (12/12)

BEAUTIFUL, BLACK AND BRAINY
Adventurous and confident chocolate bebe (35, 5'5", 125) seeks ultimate partner in crime for hiking, travel, salsa/jazz, ethnic dining, movies and laughing! My tall, dark and handsome guy (ANY race) is: spiritual, goal oriented, athletic, a great communicator and loves strong women. ✉5761 (11/21/00)

HERPES???
SBF ISO open-minded male for outings, conversation, possible LTR etc. I'm professional, fuller figure, 5'9", witty, spontaneous, sincere seeks same from any race, heterosexual male 40-60, 5'9"+. ✉5714 (11/21/00)

SISTER HAS MOST
everything. Great friends, direct sunlight, honesty, passion, communication skills, success, spirituality, humor, height, beauty, curves, rhythm, 30s. Lacking Black man, sweetheart 25-40. ✉6047 (12/25/00)

SEEKING TRAVEL PARTNER
SWF 33 seeks traveling man 35-55. Attractive, educated, energetic, well-traveled, fun gal with a flexible schedule available to like generous male ISO world travel companion. ✉5778 (11/21/00)

SUPPORT THE ARTS!
Talented young actress seeks sugar daddy to foster her creativity through financial aid. Let me audition for you. All natural and beautiful physical assets, highly intelligent, traveler, educated, quick-witted, feminine. Seeking generous gentleman, ages 25-75. ✉5986 (12/12)

ATTRACTIVE APF
39, educated, sincere, passionate and no children seeks WPM, 45-58, successful, loving, caring and faithful for LTR/possible marriage. N/S. ✉5851 (12/12)

SWF 33, 5'4"
Pretty, sexy, dark blonde/blue eyes, cute accent. You are not short, bald, fat, unemployed, dumb, stingy, unreliable, emotionally unavailable or addicted. Pluses: Long hair or unconventional looks. ✉5476 (10/31/00)

EUROPEAN BEAUTY
I am a European Beauty. I like sports, dining out, dancing. I am 55, I would like a man 60-70, self secured, warmhearted and affectionate. ✉5751 (11/21/00)

SWF, 35 PROFESSIONAL
cute, athletic loves outdoors, animals, travel, good food, conversation, laughter and cuddling ISO SWM, with similar interests for possible LTR. ✉5709 (11/21/00)

HELLO

Are you an honest, loving, caring, no vices SWM, tall 50-65? Me: 49, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. ✉5475 (10/31/00)

SASSY AND SARCASTIC
28, WF, sick of saying "I'm just kidding." Either you get it or you don't. Smokers, druggies and pussies need not apply. ✉5752 (11/21/00)

SMART, SWEET, SINGERE
Sorta sexy, blonde San Francisco widow desires WPM, 49 plus. Share: fine dining, home cooking (mine, ours), barbecues (yours), city culture, arts (I do, do you?), outdoors, scintillating conversation, new intimacies. Maybe forever... ✉5765 (11/21/00)

DBF SEEKS PWM
for relationship of a serious nature, long-term. Must love Black women, be willing to share all of yourself and provide any necessary assistance. ✉5841 (12/12)

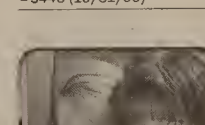
DBF SEEKS
PWM who likes to make womyn happy and maintain a relationship on a mutually beneficial level. ✉5737 (11/21/00)

REFLECTIVE, ROUSING REDHEAD
Approachable SWF, 5'4", attractive, humorous, honest, fit, fun, lovable. I enjoy my home life, walks, being outdoors, antiquing, conversation, laughing, music, movies. You are 45-60, over 5'7", N/S, no heavy drinkers. ✉4810 (10/11/00)

East Bay beauty with slim dancer's body seeks professional over 50 with sense of humor. ✉6059 (12/25/00)

RIPE WOMAN...
ready for plucking seeks affectionate man 60+ for fun, frolic, solving the world's problems. Appreciate dry humor, sterling integrity, a tender heart. Am well-educated, well-traveled, financially independent, 5'4", slender. Wanna watch debates together? ✉5848 (12/12)

POETIC GRAMPHON
Very pretty, slender, sensual, SJF, 44, eloquent, animal/nature lover, athletic, broadly educated. Seeks attractive, graduate degree, athletic SWM 40-50, with integrity, is articulate, romantic, open to a family. ✉5446 (10/31/00)



WOMEN SEEKING WOMEN

MORE THAN PHYSICAL
AF, 45, 5'5", full-figured, brunelle, tattooed, Vegetarian, soft-butch. Into music, movies, flea markets, gym, weekends, passionate kisses. Seeks single tomboy femme, 35-45, employed, honest, physically healthy/mentally sane, fun. N/S, n/dr, 8's, kids, drama. East Bay. ✉5456 (10/31/00)

HANDSOME SBF
Honest, affectionate, confident ISO LTR with intelligent, humorous, independent, Latino woman that will whisper naughty things to in Spanish. N/D/R, N/S, N/D. ✉5899 (12/12)

CHARMING, WARMHEARTED
East Bay nature woman, attentive, tender, passionate, faithful seeks kind, honest woman. No games, no lies. Friends first, last, forever. ✉5961 (12/12)

PUERTO RICAN ANGEL,
spiritual would love to meet a nice lady, 30-40 with good heart. Me: 42, 198, 5'4", green eyes, curly hair. Handsome love bucket, clown heart. ✉5935 (12/12)

HOT 4TEACHER
Gorgeous college grad ISO 25-30yo artistic mentor to guide, inspire, and F** me right. Must appreciate my talent, beauty and intelligence. ✉5854 (12/12)

FEMME/FEMME
Exotic romantic enjoys loud sex when roommates are home, nude beaches, love notes. ISO 22-32 n/s, killer smile, great skin, killer smooch. ✉5753 (11/21/00)

SO HORN
Seeking that woman to lick and suck clit, who shows her dominant side, strapping on... A/W/H, 30-70. Call me. ✉5712 (11/21/00)

GIRLFRIENDS
Seeking other women straight or gay over 21 to go out dancing in clubs, see live music or shoot pool in bars or cafes. ✉5950 (12/12)

MWF, 30S SEEKS
bi or gay F for no-strings-attached relations. My husband would be present (watch only). Strap-on curious? 8e height/weight proportionate, and leave real phone number. ✉5873 (12/12)

BLAGG, BUXOM BEAUTY
seeking other lesbians over age 40 for sensual fun. Please be over 5'7, DD cup, not obese! ✉5211 (11/11/00)

HER WHAT?
Femme, smart, sexy, shy, worth it, BF 26 with herpes seeks similar young, buoyant Hot Tamale for friendship, discovery. Race open. Boundaries respected. ✉5863 (12/12)

HANDSOME BLUE EYED
little Italian guy seeks taller, sexy, built man 30-45 with hairy chest for cuddling and sex. Please be N/S, N/D. ✉5889 (12/12)



MEN SEEKING MEN

STRAIGHT, FIT, 30'S
Wants to explore orally with another attached or single straight, fit guy 18-55. Curious? No reciprocation needed, let me service you. ✉5736 (11/21/00)

ATTRACTIVE YOUNG STUO
26, 5'8", 150, boyish, attractive, masculine, athletic, sexy, hung, young guy into getting oral. You must be young, bi and masculine. ✉5914 (12/12)

BLACK BI MALE WANTED
81 curious WM, 44, 6'4" seeks BM, 40-55, muscular or stocky build, well hung, nice guy. I want to orally service you while being verbally abused. Wife or girlfriend may watch. N/S, N/D, no STD's. ✉5973 (12/12)

NAKED EXHIBITIONISTS
Nude guy seeking hung guys for exciting J/O fun. Naked men showing, stroking together. Outdoor shows, mirrors, driving naked stiffens my erection. Get naked stud! ✉5931 (12/12)

Fit Gay male seeks same for LTR. N/S. ✉5876 (12/12)

NONCONFORMIST GEEK
Geek teacher seeks same for everything from lectures to live music. I'm a GWM, 36, 5'10", 140. Glasses get an A+. ✉5782 (11/21/00)

SPANK ME
Cute college student student 22 needs spanking from a dominant big brother. Me? Cute, blonde hair, blue eyes, in China town. Athletic boy. ✉5969 (12/12)

ISO EXERCISE TRAINER
28-40ish to exchange possibly more in Oakland/East Bay by 5'11", 33 years old HM. Discreet OK. ✉5978 (12/12)

HORN FOR YOU
GWM, 39, 180, 6', br/br, hairy, clean, HIV- in -shape WM to give oral job, massage and more. You're hung, cut, maybe smooth, very clean, and HIV. ✉6058 (12/25/00)

EAST BAY HISPANIC
seeking Mr. Top Me, HIV-, safe sex, any age/race. Am 5'8", 155, mature, HIV-, loves oral too. EB/SB preferred. No pagers. Hot4U. ✉5754 (11/21/00)

SEEKING ASIAN SEX BUOY
Be very affectionate, healthy. All body types. Me: Professional, 68 y/o, imaginative GWM, healthy, height/weight proportionate. Beginners OK. ✉5766 (11/21/00)

GOT ARMENIAN?
I'm a PGWM, 34, brown hair/eyes, 134, 5'10. Good-looking, boyish, fun, smart and ready for LTR. Love the arts and outdoors. Friends are good too! ✉6050 (12/25/00)

ATTENTION ALL BLACK
men. Hot always horny Puerto Rican bottom, very good-looking, very sexy, 6'1", 170, dark brown hair/brown eyes, light brown skin, HIV- and expect the same. Looking for Black men who are hot, horny, hung who would like to have their cocks sucked on a regular basis. ✉5919 (12/12)

SPANK ME
Cute frat boy 22, needs over the knee discipline from a dominant big brother. Jockstrap, Speedo's or briefs. ✉5849 (12/12)

SO YEAR OLD SEEKING
friend 30s for camping but mostly to cuddle around campfire. I'm shy, tired of sleeping alone. I have all equipment and van. ✉5741 (11/21/00)

HANDSOME BLUE EYED
little Italian guy seeks taller, sexy, built man 30-45 with hairy chest for cuddling and sex. Please be N/S, N/D. ✉5889 (12/12)

STRAIGHT BOY
20s seeks father figure, 40s to 60s to gently spank him then penetrate him. You: clean, erectable, nonsmoker, discrete. Me: handsome, clean, well-endowed. ✉5871 (12/12)

LOOKING FOR ACTION
6', 179, 32 years old, brown skinned, curly hair, long tongue, hairy body, heavy, big balls, work out every day, horny every 20 minutes, seeks someone 35-52 who is horny and hot like me. ✉5684 (11/21/00)

HUNG GUYS
I like to give head, I'll come over and service you. You won't be disappointed. ✉5171 (11/11/00)

CUM FACIAL
Oesperately needed by hungry male, please help me. ✉5172 (11/11/00)

Active oral senior needed by White married man. Be 50-80, you know that patience and effort make hard things easy. San Francisco. ✉5758 (11/21/00)

LET'S GET TOGETHER
and have some fun. Retired GWM looking for same to enjoy theatre, dining out and intimate nights watching gay porno. Please call. ✉5982 (12/12)

EAST BAY
Appreciative, mature Male seeks Gay, Straight, Bi, exhibitionist or curious, 25-50, for private encounters at his home. ✉5989 (12/12)

ARMENIAN
Handsome, 41, 5'9", 160 lbs, black/brown, professional, romantic in Los Angeles. Seeking masculine, straight-acting M, 35-45, honest, healthy, for dating and traveling. ✉5649 (11/21/00)

SAM LOVES
Art and nature. 36, 5'8", 165, artist, new to Bay Area. Ready to meet 30-42, sincere and creative guys for possible friendship or more. Nonsmoker a plus. ✉6044 (12/25/00)

"NICE DOT COM"
Cute, straight acting SWGM, 34, 5'11", 180, brown hair, green eyes, mustache, 33" waist. Likes to travel, hike, hang out and have fun. Seeking my age or younger for fun and friendship. ✉5651 (11/21/00)

DOWN ON YOUR KNEES!
Attractive, slim MWM ISO bi or straight men who would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus. ✉5125 (10/11/00)

ATTRACTIVE, MATURE GWM,
76, seeks good-looking sub gay or straight trainable under 40 who serve as ordered. Limits respected but expanded. ✉5739 (11/21/00)

BABYFACED, BI-CURIOUS ASIAN
male 18-30 wanted by attractive Black male for long term, discreet encounters. Attached a plus. ✉5918 (12/12)

STRONG TOP
Looking for bottom. 53 year old 5'10", 190 lbs, would love to perform orally on me. My wife does not like to suck. Slim and Asian a plus. ✉5878 (12/12)

GWM ISO SENSUOUS GHM
who's affectionate, fun and humorous, HIV-, 32-45, enjoys bottom, masculine-femme, slim, 25-45, your place, San Francisco, ready to take directions. ✉5960 (12/12)

SEEKING BUOY
Attractive, cute, GWM, 6', 175, 41, hairy, athletic, clean, and HIV- ISO smooth, WM, hung, clean, HIV- for mutual J/O at my place in S F. ✉6057 (12/25/00)

OLDER SEEKS YOUNGER
67 year old athletic, bi or OPWM, looking for a WM under for safe, discreet from Marin County. ✉6054 (12/25/00)

HOT LATINO
32 year old, 175 lbs., 5'11", athletic, HIV- wants WM, for monogamous LTR ages 28-40. N/S. ✉5785 (11/21/00)

LOOKING FOR ACTION
6', 179, 32 years old, brown skinned, curly hair, long tongue, hairy body, heavy, big balls, work out every day, horny every 20 minutes, seeks someone 35-52 who is horny and hot like me. ✉5684 (11/21/00)

HUNG GUYS
I like to give head, I'll come over and service you. You won't be disappointed. ✉5171 (11/11/00)

CUM FACIAL
Oesperately needed by hungry male, please help me. ✉5172 (11/11/00)

Music, Coffee,

Cocktails & CONNECTIONS

Join the Bay Guardian CONNECTIONS staff on **Thursday, September 21st** for an evening of coffee, cocktails, mingling and music.

Listen to **Natasha Miller** and her band produce a mature kind of pop, one that combines string melodies and introspective lyrics with a definite, driving rhythm.

Place your **FREE 40 word connections** ad. We'll waive the \$3 cover charge. Place your ad, set up your voice mail greeting and retrieve messages left for you **all with NO CHARGE**. Connections staffers will be on hand to help you in composing your ad.

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• COFFEE HOUSE •

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THE SAN FRANCISCO BAY

GUARDIAN

Rewards

Enter to win a
pair of tickets to



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Enter on-line starting Friday at

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Check back every friday for a
new chance to receive your
Bay Guardian Rewards

Ragtime is playing a limited
engagement at the Orpheum Theatre,
September 26th through October 29th.

Tickets are available at the Orpheum
and Curran Theatre Box Offices, all
TicketMaster outlets, or by calling
ticketmaster at (415) 512-7770.

THE SAN FRANCISCO BAY

GUARDIAN

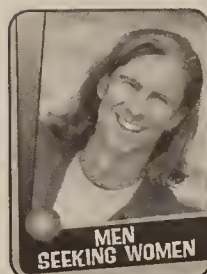
Rewards

SWM SEEKING SWBI MEN
18/25, smooth skinned swimmers body or hard defined. Meet for daytime fun! Masculine please. Straight acting a+, boyish looks ++.
♣S942 (12/12)

FIST-FIGHTING MESOMORPH
24 seeks similar 22-26 for studious friendship and frequent laughs. Navy boys fine, but pizarros (and pizarrees) need not apply.
♣S921 (12/12)

SUBMISSIVE ORAL
Anal Bottom. 60 year old GWM in East Bay ISO dominant top. I am HIV+. You be too. Will do it your way.
♣S958 (12/12)

HANOSOME SMALL MUSCULAR
Serious G8M bottom. Me: Attractive, cultured, settled, spontaneous, muscular, smart, exciting and moreover a CHRISTIAN! You: professional, serious, mature, attractive, devoted, entertaining, muscular, masculine, top and spiritual.
♣S869 (12/12)



TALL HANOSOME BLACK MALE
seeking sexual relationship with spiritually openminded female who is not bound by man made ideals on how they are supposed to be. You must be free
♣S297 (10/25/00)

SBM SEEKS SWF
Me: 34, tall, athletic, chivalrous and outgoing. You: independent, available and likes coffee with your cream.
♣S941 (12/12)

REAL GUY
SWPM, 34, 6'3", 175. Intelligent, honest, trustworthy, adventurous. Like hockey, skiing, restaurants, bars, theater. Seeking similar SWF 29-33.
♣S898 (12/12)

NICE SWM, 28
ISO SF for romance. I am highly educated, professional and Catholic. I enjoy travel, movies, amusement parks, zoos and sports.
♣S903 (12/12)

ARE YOU SUBMISSIVE?
Attractive, fit, petite woman who loves to be spanked sought by Black master. I await you.
♣S922 (12/12)

Attorney, very financially secure, playful, fun-loving seeks dynamic, SF for dining, travel and hopefully much more.
♣S444 (10/31/00)

I AM TIRED
of living alone! Extremely fun, happy SWM, tall, handsome, seeks love and stability from slim or petite female 18-26. We'll run away together!
♣S738 (11/21/00)

PROFESSIONAL JAPANESE
American male, attractive, established, well educated, 36, S'6 1/2", fit, financially secure. Love travel, working out, dining out, movies. Seeking fit female, race unimportant.
♣S784 (11/21/00)

QUITE FRISKY
is this SWJM, S1, 5'7", 150, athletic, fit, loves to laugh and laugh, spiritual side enjoys hiking, movies theater, music ISO attractive SWF 40-50 for friend ship, kissing and more.
♣S859 (12/12)

WIFE WATCHES US
do it! 40 year old awesome skilled, enormously endowed WM seeks sexually competent adventurous female 20-50 to experience exhibitionistic, extraordinary sex that she'll enjoy.
♣S947 (12/12)

MWM, seeks discreet relationship with females any age or race. I am very oral and giving. Me: S'8", 170, blonde/hazel.
♣S601 (12/25/00)

BEAUTIFUL ASIAN GIRLFRIEND
Multimillionaire SWPM investor, very youthful 40, extremely handsome 6', 180, fit, blonde/blue, artistic and romantic seeks beautiful, slim, affection, under 32 for romance and travel.
♣S929 (12/12)

MAN BLESSED
with blithe spirit, true soul, warm heart, funny bone, fit shape, 54, imagines woman with same blessings and blessedly buxom form.
♣S428 (10/31/00)

STILL CRAZY...
after 35 years in Bay Area. Sports fan, but not fanatic, out doorsy, but love the City, educated not arrogant, mature but still lots of fun. Cultured, likes beer. Needs partner in crime for movies, travel, maybe more.
♣S963 (12/12)

ISO FULL-FIGURED
passionate, charming, SWPM, 35, 6'1", 180. Seeking warm, fun-loving women to share adventures, beaches, movies, candlelight dinners and romance.
♣S874 (12/12)

DEAPAK CHOMSKY
Witty, leftist, Buddhist, British-accented, 30s, Ph.D. Polyglot globetrotter, slim, dark, long-haired Mediterranean looking, bloody handsome East Indian prince seeks WF, leftist spitfire!
♣S426 (10/31/00)

SPANNING AND CHOCOLATE
Many girls who crave chocolate often secretly crave a spanking. As craving is satisfied you experience exquisite pleasure. I give the best.
♣S913 (12/12)

SAN FRANCISCO SENIOR
60s, retired, tall, divorced, non-smoking, hoping to meet interesting senior woman for romance and companionship.
♣S6053 (12/25/00)

NIN
38 year old single black femme, seriously into NIN and TOOL, house and good sex. Seeks tall, dark, brooding type. Goatee and tattoos a+. European guys c.k.
♣S880 (12/12)

TALL, DARK, HANDSOME
contractor seeks lady 45-65 for movies, travel, dinners, LTR. I'm monogamous, romantic, fun, spontaneous, interesting, open minded, respect women, true gentlemen.
♣S763 (11/21/00)

Intelligent and buxom White female is desired by a tall European SWM, 42, for a good time. I like outdoors, music, arts, reading.
♣S892 (12/12)

PLUMP?
I get turned way on by very plump women, I like straight silky hair. I love making out. Hard WM seeks soft WF. Please be twice over my weight. P.O. 804 Los Altos, CA 94023.
♣S743 (11/21/00)

GENEROUS, SUCCESSFUL WM
Mature but in great shape. Enjoy the outdoors as well as the arts. Seeking beautiful sensual woman 30-45, desiring a generous man. Send photo to this box number.
♣S6055 (12/25/00)

DON'T CALL!
Do you still keep in touch with your "inner child"? Do you do silly things just because they're fun? Attractive, outgoing SWM 25, 6'1", brown hair, hazel eyes seeks 20 something woman who is happy, optimistic, positive. I am liberal, open-minded, independent, sensitive, agnostic. Enjoy working out, watching sports, bicycling, hiking, dancing or just people watching. Interests also include foreign languages and cultures, politics and traveling. Intrigued? Don't call! Write me instead.
♣S780 (11/21/00)

ATTRACTIVE LAW STUDENT
Classy DBM, 40, 6'1", 198. Seeking a stylish, sensual, S/O/WF, S'6", 5'10", 25-40. Interests: dining, dancing, sun, etc.
♣S783 (11/21/00)

EDUCATED, ATTRACTIVE, TRAVELED
teacher seeks women to explore backside pleasures in safe, hygienic context. Open to exploring milder discipline, cross dressing, toys, fetishes, bi.
♣S900 (12/12)

A CHANCE MEETING
provides endless possibilities. WW/WM, 50s, 6'1", ISO emotionally available, affectionate SWF late forties-mid 50s for dating, friendship, LTR. Let's meet for coffee or lunch.
♣S022 (11/11/00)

GREAT COOK
very attractive, S'11", 36, dark hair, sleek, athletic bod, romantic. Seeks very sexy, smart, playful, compassionate, thoughtful girlfriend 24-42, with feminine curves.
♣S945 (12/12)

THIRSTY TUSH?
Trim, attractive, PWM, 45 loves erotic enemas, give and or receive, sensual to strict. Seek like minded female, novice or experienced for possible dining, travel, friendship and pleasure. Sincerity, safety, mutual respect essential.
♣S744 (11/21/00)

KNIGHT IN SLIGHTLY
tarnished armor seeks damsel who isn't too uptight for whimsically unconventional romance. Ideal candidates should possess humor, creativity, resourcefulness and moxie.
♣S061 (12/25/00)

LET'S RELAX TOGETHER
Looking for a non-committed hot woman for a mutual massage. That could end up in love-making. Just pure fun. I am an artist. You, I hope have experience. 15+. Try it you might enjoy yourself.
♣S484 (11/01/00)

SHY YET HORNY? VIRGIN/SEMI-VIRGIN? Single/Attached needing TLC? Want to learn/practice great sex/great orgasms? Expert teacher/guide, patient, caring. Explore your secret sexual desires/fantasies, WM hard-body, extremely well endowed, very gentle, very petite ok, attractive, knowledgeable patient teacher to help you reach your full sexual potential, don't miss out anymore. No strings ok, have fun with great fashion photographer/love taking women shopping, if you have a virgin girlfriend/sister that's fine too. Write to: P.O. Box 423802 San Francisco, CA 94142.
♣S760 (11/21/00)

GREEK
professional male, 39, easy going, gregarious, athletic, enjoys good food, hanging out with friends, loves to cook for others. ISO 25-40 year old vivacious, fun-loving gal.
♣S908 (12/12)

ARTISTIC TYPE
SWM, young S2, intuitive, attractive, slightly offbeat, seeks creatively inclined, reflective, attractive woman whose grace and kindness will be appreciated.
♣S901 (12/12)

R.D. A SUBMISSIVE
attractive, fit, petite woman who loves to be spanked? Black master awaits U. LTR only.
♣S958 (12/12)

HEAVY MAKES ME
happy. Black male 40, 6'0", 210, ISO fat female. The bigger the better. A sweet young thing. Love to body worship.
♣S789 (11/21/00)

PUSSY IS LIKE
ice cream. It's licking good and melts in your mouth. Cherry Garcia tastes fine, but I'll take chocolate pussy every time.
♣S968 (12/12)

Tired of traffic jams, deadlines and stampeding with the rest of the lemmings to the cliffs edge? Oiscrete, seeking a lover, married or single, spontaneous.
♣S769 (11/21/00)

Clean, sober single man, healthy, fit, finds much to laugh about in self, others and the whole wide world seeks similar woman with sporting instinct.
♣S786 (11/21/00)

WANTED ASIAN PRINCESS
SWM, blonde/blue, 6'2", 215, 32 looking for Asian woman 18-40 who is honest and sincere for long term only. It's the heart that matters.
♣S632 (11/21/00)

WELL-MANNERED HEDONIST
with stylish wardrobe seeks thoughtful, attractive companion for romantic evenings. Articulate, responsive, slim, late 20s. You: late 20s to mid 30s.
♣S920 (12/12)

WOMAN OF COLOR
desired by sensitive, outgoing SAM, 29. Likes film festivals, world travel, kissing, Golden Gate Park, Amoeba, ice cream, wafers. Your fun, open-minded.
♣S748 (11/21/00)

NICELY PACKAGED
Analytical, yet artistic. Adaptable and responsible. Cultural, yet decadent. Indoor and out. Well-rounded SAPM, 34 seeks SA/WF for LTR, marriage, family.
♣S260 (10/25/00)

LOOKING FOR YOU
49 year old SWM, easygoing, attractive, humorous and spiritual, enjoys hiking, camping, movies, reading and good conversation. ISO woman 40-50 to share laughter, friendship and LTR.
♣S939 (12/12)

YOU SING, I'LL PLAY
Musician, 28, long hair searching for musical soulmate to make incredible music from dark riffs to ballads. Let's fall in love and conquer the world.
♣S731 (11/21/00)

WM SEEKS BF
for regular meetings where I provide you with loving, long lasting cunnilingus in return for a hand job afterwards.
♣S710 (11/21/00)

CURIOS SBM 37
seeks first interracial relationship. Confident, honest, humorous, dark, good looks, great body, sharp mind seeks communicative, intelligent, funny, physically fit woman 20s-30s.
♣S862 (12/12)

IN THE ARTS
Why would we devote our life pursuing an elusive passion? You and I understand. 43, white male, actor/musician/comic, notably handsome/youthful/athletic, riotously cynical, seeks like minded partner. I'm successful and ambitious. Castles in the air/foundations under them".
♣S981 (12/12)

ART APPRECIATING NICE GUY
Friendly, nice looking, tall, trim, successful designer. Smart, sometimes clueless. Medium cook, great reservation-maker. Hiking, movies, SF MOMA, dogs. Seeking pretty, trim, 30s.
♣S463 (11/11/00)

6'2", 200 lbs., 30 year old Asian stoner seeks average/petite stoner girl. Likes: Ramones video games, anima, Horror, animals (as food and pets). Kids okay.
♣S894 (12/12)

CLIP FOR 1 FREE COFFEE!
Generous, open, witty, curious, compassionate, engineer with English-accent. Easygoing, good listener, sensual lover. Appreciates slender female under 35, positive attitude, long hair, smart, sensual.
♣S733 (11/21/00)

TRAVEL MATE SOUGHT
by fit, solvent, available, older OWM. 8e adaptable, adventurous, happy, slender, n/s, any age. Thailand 1/01? France 4/01? LTR possible.
♣S750 (11/21/00)

LADIES,
Are your breasts supported by original thoughts? Free spirit suppressed by financial obligations? Clothes as tight as your politics? Questions unanswered by your liberation?
♣S705 (11/21/00)

IRISH EYES
are smiling. Attractive Irish PSWM, 31, 6'1", blue eyes, fair hair, honest, mature, seeks outgoing, friendly SF, 26-33 for fun, friendship and romance.
♣S965 (12/12)

IRISH EYES ARE
smiling. Attractive, Irish PSWM, 31, 6'1", blue eyes, down-to-earth, mature seeks outgoing, friendly SF 26-31 for friendship and romance.
♣S949 (12/12)

HANDSOME EURASIAN MALE
30, looking for a beautiful woman 18-40 for sex and an occasional coffee.
♣S860 (12/12)

SWM, 40 SEEKS
any woman with ticking fetish, large women preferably, for fun and frolic, let me entertain you all night long.
♣S946 (12/12)

EBONY AND IVORY
SWM, 43, decent, honest, open, passionate, professional, creative ISO special S8F 27-43. Eclectic, romantic, kind, forthright, attractive, fit for adventure and romance.
♣S482 (11/01/00)

CAIJIN
Everyone says I'm attractive, warm, fun, and uncommon in style. I wear a goatee, smoke, love music, the outdoors, nightlife, X, dancing and more. I'd love to meet a slender, smart, unconventional, fun and attractive Japanese female with good fashion sense, someone adventurous, and even a little dangerous. Me: SWM, slender, S'10", bm/brn, 37 but look and feel years younger (really).
♣S775 (11/21/00)

SWM, 6', 200 lbs., 35, M.A., runner, enjoys jazz, park, art and wine, used book stores, looks like Redford in a fog. ISO athletic SWF, N/S, for LTR.
♣S940 (12/12)

HANOYMAN
I fix broken hearts and houses too. SWM, 47, leftist, atheist, intelligent, honest, loyal, fit and available professional craftsman ISO LTR with my dream woman 40ish, attractive, fun with similar mindset and old house needing lots of work that we can make a warm, wonderful home of.
♣S868 (12/12)

GOT HERPES?
6'4", long haired, very active, fit and sexy, employed, educated and musical male, 31 seeks stable, fun, adventurous, fit gal who likes to laugh.
♣S990 (12/12)

WHY LIE?
SWM S'9", 150, brown/blu ISO well off female on peninsula, into sex, golf, motorcycles, new cars and travel.
♣S770 (11/21/00)

NORTHERN CALIFORNIA
OWM, tall, slender, 60-ish, very youthful, handsome, honest, caring, affectionate, reliable, humorous, financially stable, nice country home, seeks younger, relocatable lady any race.
♣S749 (11/21/00)

SENSUAL SKINNY
White dude seeks smart, skinny long-haired A/HF, 20s-30s for fun/love/LTR. Want wit and compassion, emotion and stability, freedom and values and great attitude? Want attentive, aware, European lover and friend? Your move.
♣S964 (12/12)

SEEKS FULL FIGURED
woman. SWM, 50, S'11", 185 lbs., brn/hazel, affectionate, fit, attractive, honest, caring. Seeks curvy, Caucasian woman for casual dating, possible LTR.
♣S776 (11/21/00)

LATINO HEAT
SM seeks W/H female for fun, exotic nights and more 18-30. Possible LTR if we click. Hook up with this stud and feel the heat.
♣S983 (12/12)

EDUCATED, ATTRACTIVE, TRAVELED
teacher seeks woman to explore backside pleasures in safe, hygienic context. Open to exploring milder discipline, cross-dressing, toys, fetishes, bi.
♣S715 (11/21/00)

KING CUNNILINGUS
30 year old SWM, S'11", 160, attractive, cerebral, clean, very fit, shaved head. ISO large breasted woman whom I can please orally. You are attractive and clean, no drugs, no psychos. Weight, ethnicity and age unimportant.
♣S954 (12/12)

FREE
MEMBERSHIP
For a limited time only!

Meet people
from all over
the Bay Area
at one address...



A new, whole-person approach to online dating

Pearz.

OUR FRIEND

SWPM, 40, 5'6", is kind, funny, shy, family oriented, great cook. Likes 88Qs, Beck's, blues, basketball, Reno. Seeking female, race/age unimportant.

♣5896 (12/12)

ENRICHING PARTNERSHIP
Kindhearted mid-50s divorced professional, driven to grow intellectually, psychologically and spiritually seeks feminist life partner of any age or race for mutual exploration and cultural pursuits.

♣5886 (12/12)

GENTLE WARRIOR
Real handsome, simple, kind, diligent outdoorsman; successful, creative, fun, active, outgoing, adventurous w/lots to show you in the country would like to share with feminine beautiful, bright, grounded strong, sensual, sweet, kind, goddess for adventure good-cooking and creative home time. Write to: PO Box 782, Mendocino, CA 95460.

♣5720 (11/21/00)

TANTRA BOY WITH SUBSTANCE
ISO exceptionally tall curvy lady, I'm an amazingly talented, rakishly handsome fitness instructor 43/6'2"/185 hard, lean pounds who has love, sex and spirit as my primary mantra along with creativity, abundance and simplicity. Together let's give love a chance.

♣5957 (12/12)

HOPELESSLY ROMANTIC

DWPM, 55, 5'6", 170, love medicine, love my daughters, love the blues, and I'd love you. Easy going, kind, warm, sensual, playful, intelligent, erotic, spiritual, solid. Seeks same in pretty girl-next-door type, 40-50, medium build, fit. Lets!!

♣5865 (12/12)

STABLE MAN
I am 33, 5'11", hazel eyes, Jewish, bit of a workaholic, but fun-loving and looking for someone to go out and do the normal things, movies, comedy clubs or sit home and watch movies.

♣5771 (11/21/00)

SLENDER LATIN MAN
40s, 5'8", with slightly dark complexion, wishes to meet an Asian lady, 18-39 for secret affair. I could travel anywhere for the right lady if necessary. I am considerate, flexible, respectable, open-minded and stable. No calls for now. First write to 8oxholder, P.O. Box 27054, San Francisco, CA 94127-0054AN

♣5216 (10/25/00)

ROCK MUSIC
recording producer on the hunt for fun, vivacious, sexually energized companion. I'll rock your world!! All females welcome.

♣5985 (12/12)

DBM
50, 6'3", 225 lbs., educated, seeks woman 40-55 any race for LTR, one woman man-likes outdoors, reading, fishing, animals.

♣5910 (12/12)

NORMAL AND BALANCED
Tall, attractive, mid-50s professional SWM world traveled, charming, spiritual, dad seeks pretty WF who is likewise independent, open and erotically submissive for sincere lasting relationship.

♣5606 (11/21/00)

REAL WOMEN PLEASE
SAM ISO SF between 18-30, must be stable, secure, non-smoker, petite (under 5'2", 120, and real. No games, no immaturity.

♣5711 (11/21/00)

DRAMA DIVA
Internationally produced playwright ISO tall, horny, smart, female for many opening nights. Know the difference between Brecht and Ibsen, love to act out.

♣5974 (12/12)

MARRIED WHITE MALE
seeks female for safe, mild, discreet fun. I am 34, upper middle-class, fit and attractive. Interests include hot tubing, pubs, etc.

♣5881 (12/12)

Seeking voluptuous, curvaceous, fit, kind SPF, under 45. I'm young 40s, attractive, muscular, SPM, funny. For LTR.

♣5932 (12/12)

FRIENDSHIP
SBM, 49, incarcerated needs to hear from SF. Correspondence and more.

♣5842 (12/12)

EXOTIC EROTIC BALL
Wanna go? Attractive SM seeks open-minded, sexy Black fox to dress-down and rock out! Occupant P.O. Box 2302 Pleasant Hill CA 94523.

♣5980 (12/12)

ASCENSION
intelligent, healthy, handsome, humble SWM, 31 seeks clever, healthy, beautiful, sophisticated SF for friendship and eros. Goddesses apply, sirens and sucubal read on.

♣5169 (11/11/00)

SWJPM, slim body, old soul, good listener, gifted amateur masseur, INTJ, Libra, likes literature and music; seeking quietly unusual, slim, smart, sensual, spiritual SWF, 40s.

♣6042 (12/25/00)

Single, straight, N/S male wants to date, have possible relationship with Asian American woman 21-31.

♣5883 (12/12)

NAUGHTY GIRLIE?
Bare hand discipline to single/married/unbuxom woman, any age/ethnicity. Switch possible, cross, toys. Good-looking, forgiving daddy values safer sexuality, limits.

♣5787 (11/21/00)

SWF MID-50's
5'8", brown/red hair, blue eyes, live in Alameda, work in S. S.F. Seeks sexual and sensual tall male who loves to touch and be touched. I am quiet, private, a good listener, accepting and enjoy life.

♣5482 (10/31/00)

KID AT HEART
Having achieved independent wealth, I am now ready for romance and adventure, and perhaps something serious. I'm a quite handsome, 5'8", slim and fit 44-year-old SWM who looks and feels 30. I am an open-minded, spiritually seeking and funny Ph.O. who is kind, warm, honest, direct, and has a strong sense of values. I am playful, yet enjoy serious heart-to-heart discussions, and like to travel as well as contemplate the mysteries of the world. Interests range from violin and the beauty of nature to theoretical physics. I seek a female aged 20-35 who is spiritual, interesting, intelligent, young-at-heart, caring, communicative and has a sense of humor. She should be fit, slender all over and very pretty with a nice complexion. Please send a note telling me about yourself. Photo requested and reciprocated. Reply in writing to my mailbox number.

♣5725 (11/21/00)

35, 6'0, 180, Japanese male, graduate student, intelligent, charming, funny, looking for Caucasian girl to hang out with, must be honest, sincere and caring.

♣5747 (11/21/00)

Musician, writer, explorer SWM, 44, tall, healthy, nice-looking, humorous, romantic seeks bright, curvaceous beauty for fun, friendship, relationship. Enjoy outdoors, meaningful conversation, wine, sexuality, lots here.

♣5867 (12/12)

FIRST IMPRESSIONS
Handsome, SWM, tall, long brown hair/eyes, late 30s, good sense of humor seeking SF for fun and fire. Age/race unimportant

♣5613 (11/21/00)

MDNEY OR LOVE?
If money is your main prerequisite, look elsewhere. Do you seek humor, honesty, decency, fidelity? WM, 44, worth checking out.

♣5907 (12/12)

FRENCH BORN DWPM
34, 6'3", ISO SPF, 28-38 to share passion for outdoors, conversation, San Francisco and travel to France.

♣5722 (11/21/00)

HONEST AND FUN
Handsome SM, 43, 5'10", 180, engineer, former model, ISO SF between 33-42, N/S, slim, loving, compassionate, patient, considerate, easy-going for LTR.

♣4012 (11/11/00)

Caring, creative, successful, ocean/mountain man seeks positive, emotionally stable, trustworthy female for LTR that may lead to marriage.

♣5893 (12/12)

Michigan visitor, good-looking WM business professional, mid-40s, tall, n/s, resident of Michigan, travels to 8.Area on business seeks attractive WF for uncomplicated discreet fun, dining and romance.

♣5291 (11/01/00)

SHY AND SERIOUS
SAM, 34, 5'5", shy, quiet, serious seeks woman. San Jose area. I am sincere and nice.

♣5933 (12/12)

able climbed to his favorite roost. He sat there all day, numb. At night his star appeared. "I'm lonesome." So am I" the star answered.

♣5943 (12/12)

LET'S BOND
You: Taurus, Virgo, Capricorn, Black female, 25-36, dress size 9-14, 32Ds, childless; in search of a good man. Me: nurturing, discrete, 42 years old, professional 8M, 5'11", 210, athletic, financially stable, light smoker, sexually deprived. ISO you for hanging and sex. Smoking ok, no STDs please.

♣5959 (12/12)

GENEROUS MALE
Successful, busy, professional, fit, 48. Seeking attractive, (full-figured, and/or busty encouraged) female, single or married for mutually rewarding relationship. All replies answered.

♣5938 (12/12)

Wealthy, intelligent, handsome White knight, DWM, 48, 5'11", 185 lbs., seeks to rescue damsel in distress 25-45, 5'5"-5'11", proportional weight, for mutually beneficial LTR.

♣5488 (10/31/00)

INTELECTUAL DOCTOR
SWM, 46, 6'2", athletic, young, medical doctor and scientist researcher, great sense of humor. I enjoy books, good conversation, excellent restaurants. You: fun, responsible, safe, enjoy sense of good connection with friends, slender, educated, intelligent. Let's chat.

♣5966 (12/12)

CREATIVE, ARTISTIC WOMAN
Wealthy, successful SWPM, early 40s, very handsome, fit, artistic seeks accomplished, beautiful, educated, athletic, slim, 30ish SWF who loves beach and mountains for romantic LTR.

♣5906 (12/12)

ASSUME GUY
Nort Beach SWM 35, 35, blonde, blue eyes, athletic. N/S, new to SF. ISO similar lady for friendship/relationship, sightseeing.

♣6052 (12/25/00)

VERY GOOD-LOOKING
successful, very fit, DPM, 53, 6'2", 186, San Francisco resident loves theater, travel, movies, books seeks attractive, dynamic lady 40-50.

♣5755 (11/21/00)

SEEKING FEMALE WRESTLING
companion. 5'7", 155, playful male seeks an outgoing female wrestling companion between the ages of 20-36. Race unimportant.

♣5845 (12/12)

WHY STAY HOME?
Clubs, parties, off beat movies, I've got the cash, you bring your...aliveness. Older artist(58) seeks bralny party girl, younger ok. Photo? P.O. Box 12191 Berkeley, CA 94712.

♣6060 (12/25/00)

SEEKING WIDOW...
Two cute gay boys seek hip, wealthy, elderly widow with gorgeous house to bequeath in exchange for an absolutely fabulous time.

♣5948 (12/12)

YOUNG ASIAN BABE
You're young, thin, shy and your sexual desires need fulfillment! This SWM, handsome, athletic will satisfy your every wish. You're the boss!

♣5768 (11/21/00)

ASIAN LADY!
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive, open-minded, SAF for sharing outdoor activities, travel, dining, concerts, film, friendship, romance and possible future together

♣4051 (10/18)

Standing in this rain. Tired of everything. SWM, 30, solid.

♣5745 (11/21/00)

HIP ASIAN FEMALE
sought by WM in S F who is 32, tall, smart, funny, successful and definitely fine. Like to thrift shop, play pool, explore?

♣5953 (12/12)

SEEKING MARRIED WOMEN
for safe sex. Full figure ok! But no fat. D8PM, 49 yrs, sense of humor, fit, and horny! Race and age unimportant.

♣5853 (12/12)

MARRAKESH? KATHMANDU? BALI?
Mature European SJM, world traveler, dancer, stock/property investor seeks slender, affectionate, monogamous, young wife, recreational playmate, business partner, copper tone complexion, foreign ancestry especially welcome; artistic talents encouraged.

♣6062 (12/25/00)

VERY NICE BM
49, 6'3", 280 seeks very nice, somewhat submissive woman for friend, companion, and sincere loving relationship.

♣5872 (12/12)

EXCEPTIONAL
Decent, intelligent, professional, good-looking, sensitive, healthy, warmhearted, trim WM, youngish 57, 5' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities.

♣5393 (10/31/00)

GREAT COMMUNICATR
Attractive, fit, SWPM, 6'2", thoughtful, 35, foreigner with a zest for life seeks SPF 27-37 who is seeking an exceptional relationship.

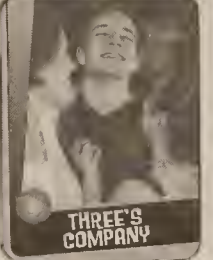
♣5781 (11/21/00)

KIND AND COMICAL
Strong, sensitive, tall, good-looking, 28, SWM looking for pretty, good-hearted girl next door. Write to: PO BOX 215 El Cerrito, CA 94530. Photo?

♣5856 (12/12)

ACTIVE DWPM
46, design professional ISO cute Bay Area SWF, late 30s-mid 40s, interested in athletics, arts, travel, humor, beaches, dinners, each other, for monogamous LTR.

♣5944 (12/12)



SEEKING EXOTIC AND EROTIC
adventure SWM, 30 years old, 6'2", blonde/blue 200 lbs. ISO couples, single and married females, ages 18-45 any race, especially Asian women, South American and any other exotic types.

♣5631 (11/21/00)

BI WM, HIV+
easygoing, would like to meet females or couples for an intimate friendship, mutual massages, watching, being watched, whatever.

♣5742 (11/21/00)

AF WM COUPLES? She's 31 108 lbs., a doll, bi curious. He's 40s, blue eyes, tall, straight both attractive, clean, married. Seeking same or lady only.

♣5719 (11/21/00)

East Bay, Filipino couple, attractive, sexy, horny wife seeks well endowed male for discrete oral sex. Husband is straight.

♣5852 (12/12)

JUVEN LATINO
8len paresido, muy limpio, 38 anos, casado busca pareja para trio. No fumo. No drogas. Mucha discrecion.

♣5888 (12/12)

YOUNG COUPLE
Seeking attractive female for pleasure. She's 24, blonde, blue eyes, sexy. He's 34, hot, surfer. Curious about a threesome. Give us a call!

♣5850 (12/12)

SEXY AND PLUMP?
Let's share good times, erotic fun, mutual pleasure. She, 26, he, 27 attractive. You are round, bi-female 21-30, playful, crave sensuality.

♣5936 (12/12)

GIRL ON TOP
gang bang, Help realize girlfriend's birthday wish. 86 fine, fit, and ready for some extended fooling around.

♣5864 (12/12)

GM SEEKS GM COUPLE
I'm 45, 5'10, 155 lbs., in open relationship, in shape, HIV- and pretty versatile. Seeking fun couple who's into friendly and hot 3-ways. Let's keep it simple, but sexy!

♣5718 (11/21/00)

Bi Top available to satisfy boyfriend/husband when your strap on fails. You invited to assist and watch. Me: 45, slender, 9 inch shaved penis.

♣5915 (12/12)

J AND K SUNNYVALE
"Lovers". Liked your message from 9/7, got the wrong number, call us again, let's meet for a fun dinner date.

♣5937 (12/12)

MARRIED WHITE COUPLE
seeks female for safe, mild, discreet fun. We are upper middle-class, fit and attractive. Interests include hot tubing, etc.

♣5882 (12/12)

WOMEN OF DIFFERENT CULTURES
secure couple, let us pamper you in a secure and tranquil atmosphere.

♣5875 (12/12)

PROFESSIONAL WHITE COUPLE
40+, attractive, playful, civilized, healthy seek same for friendship, fun, discreet sensual adventures. Easygoing, no pressure. Right chemistry=endless possibilities.

♣5704 (11/21/00)

SHAVED, KINKY, BM
Always hard, into females/couples, light spankings and whatever else with the right person(s). Height/weight proportioned, very attractive, pierced tongue and tattoos.

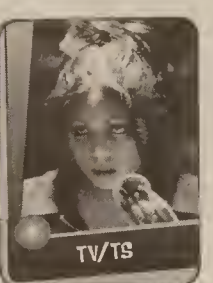
♣5759 (11/21/00)

Mature, professional, secure couple with an appetite for a full-figured woman. We live for pleasure, how about you?

♣5399 (10/31/00)

WM, 29, 140, looking for married woman. I love to do it in front of your husband. Call me soon.

♣5855 (12/12)



Attractive TV with female personality. Multiple orgasms during safe Greek. Friday nights in Berkeley.

♣5788 (11/21/00)

QUEST FOR INTIMATE
friendship. 38 year old Black male in search of a 30-45 year Transgendered female for a close friendship.

♣5756 (11/21/00)

BOTTOM, TV
seeks top pre-op, hopefully forever. I'm tall, dark, handsome, sexy, sensual, spontaneous, smart, a wonderful lover, loyal, honest, etc. for real relationship.

♣5064 (10/22/00)

49 YEAR OLD
pretty lady seeking TS for a good friendship and maybe more. 35-55 A/H, down-to-earth, sense of humor. Let's talk.

♣5452 (10/31/00)

BI MALE SEEKS COUPLE
for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional Black male. Call, talk over cocktails.

♣6056 (12/25/00)

KINKY, SUBMISSIVE
masochist, Black, 43 seeks kinky, beautiful TS for motel sex, discipline encounters, spankings, face sittings. Leave a message.

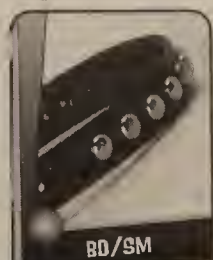
♣5904 (12/12)

MASCULINE STRAIGHT
mature WM wants first time active cock sucking experience on person of TV/TS in dominant/submissive role playing situation.

♣5716 (11/21/00)

28 year old single White pre-op TS ISO men, Asian women, TV/TS for dating and possible LTR. Very loving and affectionate needs same.

♣6041 (12/25/00)



DOMINANT COUPLE
Black male, White female ISO bi/sub female for casual or LTR. Our training is based on loving, erotic, sometimes intense, yet caring style of play.

♣5951 (12/12)

DBF SEEKS SERIOUS
generous WPM slave for possible lasting relationship, you will give me control of every aspect or I'll take it from you.

♣5911 (12/12)

SUBMISSIVE MASOCHIST
Single, Black, 43, medium height. Seeking sexy, kinky, pretty TS for sex encounters. Spanking, bondage, ass worship. 22-25, no pros or money seekers.

♣5905 (12/12)

STRAPPINGLY HANDSOME
6 foot, Scorpion body builder WM, brand spanking new to the scene. Are you very fit to be tied? Don't be left up love's creek without a sweet paddling.

♣5702 (11/21/00)

SAMPLER BONDAGE:
Ever been curious about bondage and discipline? Try a limited ten minute sample to find out safely and successfully.

♣5912 (12/12)

SPANK ME!
Cutie frat boy, 22, needs over the knee discipline from a dominant big brother. Me? Cute, blonde hair/blue eyes, 5'10", 155, Speedos, joystick or briefs. In San Francisco. Student.

♣6045 (12/25/00)

HOSHII PEN PEN?
Tall, gorgeous Mistress recently returned from Tokyo seeking Japanese speaking submissive. Must be sincere, experienced masochist ready for a cruel ride.

♣5916 (12/12)

MASSA LIVES IN CARMEL
Love bondage artist looking for sub/dom partner to share and create adventure. She is smart, loyal, cheerful, subtle, graceful If Massa is for real.

♣5846 (12/12)

UNTRAINED VIRGIN
masochist, seeks discipline, women's strong hand in hygienic context respecting limits. Open to cross-dressing, fetish, safe oral.

♣5735 (11/21/00)

BF, MATURE AGE
wants WM, must be very oral, get aroused when spanked, LTR, must love to be spanked.

♣5757 (11/21/00)



Generous sexual enthusiast wanted for imaginative role play.

♣5729 (11/21/00)

Attractive, hip young couples & women seek same for dancing and?

Enter the

PLEASURE ZONE

An erotically charged dance club For couples & women only!

Saturday September 2nd

For more info see our ad in the club section, go to www.pleasurezonebq.com or call 415 784 7375

Barry & Shell's SWING PARTIES

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!

Lush

Adult Club of the Millennium

San Francisco's Only Private Couples Dance Party with On-Site Playrooms For Ecstasy & Adult Pleasures

10,000 Sq. Ft • 2 Levels of Pure Eroticism

Dance all night to the pulsating sounds with Live DJs, then explore one step further with our on-site playrooms or relax in our Luscious Lounge serving complimentary drinks and Hors d'oeuvres.

Open Saturdays

For reservation/info

415/923-1888

(Ladies must leave message)

www.lush-sf.com

VOTED SF'S BEST PLACE TO MEET COUPLES

A Unique Atmosphere Dedicated Strictly to Couples Looking for More Than Just a Dance Club!

RESPOND!

Call 1-900-328-0133.

\$1.99/minute. Ages 18+.

Charge to your credit card by calling

1-877-337-3292.

Key To Abbreviations

The Bay Guardian accepts the following abbreviations in connections ads:

- A.....Asian
- B.....Black
- D.....Divorced
- F.....Female
- G.....Gay
- ISO.....In Search Of
- J.....Jewish
- L.....Latino/Latina
- LTR.....Long-Term Relationship
- M.....Male
- NA.....Native America
- N/D.....Non-Drinker
- N/DR.....No-Drugs
- N/S.....Non-Smoker
- P.....Professional
- S.....Single
- W.....White
- WW.....Widowed

PREGNANT AND/OR LACTATING

female wanted. SWM, 40s, medium build, clean cut, professional looking for woman to share motherly instincts with nice guy. I am looking for closeness and bonding. I am seeking natures best. Willing to be discreet. Will gladly show my appreciation and gratitude.
 #5927 (12/12)

HAVE IT YOUR WAY!

Your fantasy! Your fetish! Your choice! Very pretty, bigger than average Black female. Anxious to please. Ladies or gentleman.
 #4811 (10/11/00)

YOU HAVE IMAGINATION

employ it! We're travelers on life's highway- enjoy the trip. Call me and let's play...Be generous.
 #5730 (11/21/00)

I'VE CREATED A WORLD

of the imagination where a unique woman may fulfill her fantasies of sensuality and submission, as an art form, LTR and tantric spiritual practice. You are black-haired, of exotic beauty, dancing girl, hourglass, approximately 5'2", 28 years. I am fair, blue-eyed, warrior and mage, powerful build, 5'6", 50 years.
 #5977 (12/12)

WM WLTM F 30-40 into fetish wear, lingerie, TV/TS and more. Nice guy seeking femme with same interests. Let's live.
 #5728 (11/21/00)

TELL ME ABOUT

your fantasy/fetish! Very pretty, bigger than average Black female. Extremely open-minded. Golden showers and spankings ok.
 #5847 (12/12)

Bi WM in the East Bay would like to meet females and select couples for mutual watching, massages and oral pleasures.
 #5970 (12/12)

LET'S HAVE FUN

Healthy, single male, seeks female for casual intimacy. Generous male will pamper you. Any age/race.
 #5925 (12/12)

I'M NOT A SKINNY

blonde, White girl. I am a sexy, bigger than average Black female anxious to please. Golden showers, spankings ok. Call me.
 #4813 (10/11/00)

SAFE GREEK FUN

Tall, handsome, thirty-something hunk, easygoing SWPM seeks attractive, fit, intelligent, nice people. Ladies any age. SWM's 18-20ish.
 #5723 (11/21/00)

SHY? CURIOUS?

Straight East Bay woman ISO erotic pen pal for exchanging secrets. Must be willing to try for 100% honesty. Let's talk and then write.
 #5984 (12/12)

WHITE MALE

in Sonoma County 27, 6', 200, brown/green, attractive ISO attractive and sexy females for casual sex and oral pleasures.
 #5975 (12/12)

Good looking, WM, tall, fit, blonde, blue seeks lady to watch me masturbate fast and nasty. Any age or race. Only sincere apply.
 #5890 (12/22)

AFRICAN AMERICAN

women wanted for for book club. If you're interested in sharing opinions, time and energy around discussion of literature, join!
 #5861 (12/12)

GROUP FORMING

for established writers who want to discuss projects in process and more over libations.
 #5972 (12/12)

SYMPHONY

The '00-01 season is here. SAPM, 34, seeks SPF for concerts (Davies Symphony Hall). Tickets are provided. Dutch treat dinner.
 #5774 (11/21/00)

NEW TO THE MARINA

30 year old stay at home mom of one year old daughter looking to meet other moms in the area, the same age.
 #5844 (12/12)

GIRLFRIENDS

Sophisticated and stylish 22 African Caribbean female ISO similar F 21-24 for get together, clubbing, dinner, museum visits, shopping and lots more. Only for genuine friendships.
 #5917 (12/12)

SEX AND THE CITY

Stylish and sophisticated, 22 African Caribbean, F, ISO similar straight female friends, 21-25 for shopping, clubbing, museum visits and lots more for genuine friendships.
 #5909 (12/12)

DIM SUM LUNCH FANS

Men and women 50+, educated, professionals, sociable, single. Go to restaurants in Bay Area once per month.
 #5777 (11/21/00)

AFRICAN AMERICAN

women wanted for for book club. If you're interested in sharing opinions, time and energy around discussion of literature, join!
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NEW TO THE MARINA

30 year old stay at home mom of one year old daughter looking to meet other moms in the area, the same age.
 #5844 (12/12)

Hetero woman friend for theater, arts, dining, music, etc., wanted. I'm outgoing, intelligent, 49, open-minded, liberal, creative, independent, educated, friendly, free spirited, balanced. Fun.
 #5734 (11/21/00)

NATURE LOVER

Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome.
 #5337 (10/25/00)

I really live inside of a self created

dripping, goopy, translucent edged zone where the inchoate looms.
 #5767 (11/21/00)

WEDDING BANO TATTOO

On your left arm. Baker Beach, 9/10, 4 p.m.. "Did that hurt", I asked. You said "only when I got divorced." You're adorable. Can we meet again?
 #5884 (12/12)

ANDRE

you helped me on September 14, 2000 in the Mission when I had a seizure, I would like to thank you. Please call Karen.
 #5870 (12/12)

SOUTHWEST FINAL FLIGHT

O.C. to Oakland 9/26. Me: black/red hair, "nice smile". You: "nice red hair", well dressed, returning from a job interview. Asked if O.C. or San Diego was better. Answer: Stay in Emeryville and call me.
 #5967 (12/12)

Girl with "THE BEAT" T-shirt,

going to art school on BART 9/23. Me: boy with tattoo. I was too shy to say "Hi". Cocktails.
 #5928 (12/12)

STONESTOWN SUNCOAST

On 9/7 I made a fool of myself buying watches and failed miserably at flirting. Returned to work regretful. Hoping this won't embarrass me further.
 #5772 (11/21/00)

LISA FROM

Union City. Met you on BART 9/17, talked about Egyptology, tattoos and spirituality. Loved your bracelet and smile. Would love to talk again.
 #5891 (12/12)

SEXY ACCENT

We met at an audition near Civic Center. You offered me a ride and I said no. You: from Oakland. Me: from Walnut Creek. Call me.
 #5955 (12/12)

9:30 at The Healing Touch.

You have long brown hair and were wearing a beautiful amber amulet. Can't get your eyes out of my mind.
 #6049 (12/25/00)

THE TSAR'S BRIDE

Friday September 29. Jeff in Balcony seat A109: I enjoyed talking to you. Let's talk some more! Leslie in A111.
 #6043 (12/25/00)

WEDDING BANO TATTOO

On your left arm. Baker Beach, 9/10, 4 p.m.. "Did that hurt", I asked. You said "only when I got divorced." You're adorable. Can we meet again?
 #5884 (12/12)

ANDRE

you helped me on September 14, 2000 in the Mission when I had a seizure, I would like to thank you. Please call Karen.
 #5870 (12/12)

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Union City. Met you on BART 9/17, talked about Egyptology, tattoos and spirituality. Loved your bracelet and smile. Would love to talk again.
 #5891 (12/12)

9/7/00 MARKET STREET

Safeway. Asian beauty, 10:15 we exchanged glances as you told clerk "I work across street. Live... I was next." Let's connect.
 #5746 (11/21/00)

KONICHIWA!

American Rag. You: Japanese girl with one dreadlock. Our eyes met as I fondled my enormous penis. C'mon and be my Japanese love child.
 #5790 (11/21/00)

IVAN, BELOVED COSMONAUT

Disappeared February 23, 1968. Still alive? You hover in the gloaming. Let's meet at dawn when the stars have thawed.
 #5971 (12/12)

JAMES

From Club Monaco, but you no longer work there. This is Drew. Thought you might remember me and would want to call.
 #5877 (12/12)

20TH GEARY, 9/30

Pretty girl, 5'4", straight brown hair, glasses, mole on cheek. You: outside drugstore, smoking, talking to hippie. Me: waiting for the 38.
 #6048 (12/25/00)

JONQUIL THE JUGGLER

Please contact Kurt from recent Berkeley festival about housing and busker suggestions and possible Mexico trip.
 #6063 (12/25/00)

HEY PERRIS/PARIS

Met you on Folsom during the fair. Said you lived by the ocean. Me:AM, thought you were hot. Try one on one?
 #5962 (12/12)

JARRON

Remember me? I saw you at that show. You were so sweet. I totally want to do you.
 #5934 (12/12)

FILLMORE SAFEWAY 9/5

You: tall, handsome WM, grey shirt, black pants in Wells Fargo line. Me: tall attractive BF in ATM line. R U single? Interested?
 #5724 (11/21/00)

LA TANIA FLAMENCO

performance Sept. 2. You: long dark hair, beautiful eyes, splendid cleavage. Me: tall, dark, white shirt. I was shy and distracted. Call.
 #5706 (11/21/00)

AXUM CAFE, 8/25

You: ultra tall blonde WF. Renaissance dress, with party of 6. Me: 6'5", WM, with friend. Noticed you, chose not to intrude. Wanna chat?
 #5708 (11/21/00)

Sarah goes by, will she stop

this time? Just for a moment because if she does, I will say one word. Thanks. eeshy?
 #5703 (11/21/00)

Y'R CLUELESS

See Giants play in nearby park a few small steps from final mark climb aboard, she's run aground inside is where the treasure's found.
 #5779 (11/21/00)

HOGFEST 9/2

You: L. A. resident, actor, pilot instructor from East Coast, passer by said we make a great couple, unfortunately I was with another. Thanks for albacore tips.
 #5721 (11/21/00)

ROBERT FROM EL SOBRANTE

B/29. I enjoyed hanging out with you in El Cerrito. I wish I'd gotten your number. Call me. Jordan.
 #5707 (11/21/00)

fax your ad to: 415.437.3668 phone in your ad to: 415.487.2566
 email your ad to: connections@sfbg.com
 or mail your coupon to: connections 520 Hampshire S F, CA 94110-1417

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- () Men seeking Men
- () Missed Connections
- () BD/SM

- () Men seeking Women
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Compose your ad: Headline (words in the headline included in the total word count)

small \$5.00 Medium \$10.00 Large \$15.00
 (All ads come with FREE voicemail)

TEXT: 25 words FREE, \$2.00 per word past 25

IMPORTANT: you must be 18 or older to place your ad. All ads will run for 4 weeks, are subject to space availability and connections reserves the right to reject or revise any ad deemed objectionable. connections voicemail is FREE. You must record your introduction greeting and profile immediately upon receiving your box numbers and instructions.

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The following information is necessary for our records and is strictly confidential.

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Abbreviations:

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B African American, Black	L Lesbian	P Professional
C Christian	LTR Long term relationship	S Single
D Divorced	M Male	W White
F Female	NA Native American	WLTM Wants lead to Marriage
G Gay	N/D nondrinker	WW Widowed
H Hispanic	N/Dr no drugs	

Cost of ad: Payment Information

Total words _____ -25 (free) = _____ x 2.00 = _____

+ Headline (see above for headline pricing information) _____

+ Listing your P.O. Box for written responses (\$25.00) _____

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TOTAL _____

Total amount inclosed _____

+ Visa/Master Card/Amex _____

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CC# _____ Exp. _____

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 Thank you

DEADLINE TO PLACE ADS IS MONDAY AT 10a.m.

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Classified Index

For Career Education and Employment see

CareerSource

beginning on Page 133!

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art and payment must be submitted by 2 p.m. on the Friday prior to publication.

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BY PHONE:

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BY FAX:

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BY MAIL:

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Thursdays, 7 pm

May 31, June 7, 14, 21,

2001

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2000

Martin Buber's I and

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Jan. 11, 18, Feb. 1, 8,

Mar. 1, 8, 22, 29, Apr.

5, 26, May 3, 10, 2001

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Aries

March 21-April 19

People from well-adjusted families tend to find people from less pleasant backgrounds annoying. And people from dysfunctional families frequently find the other kind of people incredibly boring. Variance in childhood experiences can complicate your personal interactions this week.

Taurus

April 20-May 20

Some people display contempt in their actions while nevertheless spewing out very soothing words. If you pay close attention, you can detect their contempt for humanity through their work, or their hobbies, or their driving habits. This week you will run into someone who talks like a hero but moves like a villain. Don't let him or her fool you.

Gemini

May 21-June 20

Money talks. The problem is that it has a smart mouth and insists on saying rude things like "Later, sucker!" and "Yeah, in your dreams, creep," and "Spend me right now, dammit!" Don't put up with any attitude from your money this week.

Cancer

June 21-July 22

While being a Cancer might mean you get more depressed, angry, and grouchy than other people, it also means that you experience joy, contentment, and orgasm to a degree that would cause most mortals to fry like potato chips. An extra ration of pleasant emotions is in store for you this week, so try not to get repetitive stress injuries in your cheeks from excessive smiling.

Leo

July 23-Aug. 22

I went through a long period where I was striking out with the lovers who interested me, so I went for the ones who were interested in me instead, which allowed for instant ego gratification but proved less than amusing in the long run. This week you might not be able to get what you want. Don't let that convince you to settle for a situation where most of the desire involved isn't yours.

Virgo

Aug. 23-Sept. 22

Recently I found myself surrounded by a bunch of girls who were all talking about china patterns and bridal registries and such, and while I was sitting there longing for spontaneous human combustion to strike, it occurred to me that many people actually enjoy hearing about one another's grand romantic plans. Maybe you're one of them. If you're more like me and would rather people kept their sordid doings behind closed doors, you might want to hide. Vicarious love is in the air this week.

Libra

Sept. 23-Oct. 22

This is a good week for attending to domestic details. Do you need to replace that couch, or the painting hanging over it, or that roommate currently napping on it (and probably drooling all over the armrest)? Remove incongruous, unfortunate, and tasteless items from your home this week.

Scorpio

Oct. 23-Nov. 20

Identity issues are the featured entertainment for your week. Have you been pondering whether to change your name, routine, hairstyle, or lifestyle? Does your image presently lack imagination? Do you need to declare yourself new and improved? Schedule yourself for a makeover this week.

Sagittarius

Nov. 21-Dec. 21

This week looks sort of like showing up for your first day on the job as an aerobics instructor and discovering that management has decided you'll be teaching people how to compose limericks in Romanian instead. Since responsibilities can be a little bit flexible this week, get people to spell out exactly what they expect you to do, using small and easily defined words, before you agree to do it.

Capricorn

Dec. 22-Jan. 19

This is a timely week to take over the world. The planets urge you to make proclamations before groups of people, and to inspire them, and to lead them toward ... well, that part's up to you. You have major political charisma right now, so get off your butt and start filibustering and pontificating.

Aquarius

Jan. 20-Feb. 18

Aquarians tend to be far too inspiring for their own good. This can lead to things like inspiring your coworkers to get better jobs, thus leaving you with all the work, and inspiring your lovers to find somebody more suitable, thus leaving you with heartache (not to mention troublesome quests for new romance). Be very careful about inciting others to change their lives this week. They just might do it, leaving you in the lurch.

Pisces

Feb. 19-March 20

Being a Piscean, you're frequently surrounded by strange mythical creatures. You're on a first-name basis with most of them. In fact, you probably get accosted by countless hordes of inebriated leprechauns and pixies demanding spare change every time you leave the house, even if it's only for coffee. This week contains way more elves, dragons, spirits, and fairies than normal, even for you. ❖

Contact Charon Dunn-Roff at P.O. Box 191434, San Francisco, CA 94119 or cdroff@pacbell.net.



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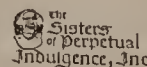
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Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243546

The following person is doing business as LUCID PRODUCTIONS, 4644 Geary Blvd., #151, San Francisco, CA 94118: ALLEN S. SCOTT, 4464 Geary Blvd., #151, San Francisco, CA 94118. Registrant commenced business under the above fictitious business name on the date September 15, 2000. This business is conducted by an individual. Signed Allen S. Scott. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy, on September 15, 2000.

September 27, October 4, 11, 18, 2000. L-345201

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243752

The following person is doing business as Great China International Tours, Global Cruises and International Tours and as Global Cruises, 950 Stockton Street #406, San Francisco, CA 94108: Great China International Tours Inc, California, 950 Stockton Street #406, San Francisco, CA 94108. This business is conducted by a corporation. Signed Wesley Chang, Secretary, Great China International Tours. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 26, 2000.

October 4, 11, 18, 25, 2000. L-350101

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243301.

The following PERSON is doing business as NORTH PACIFIC VENOING COMPANY 800 Embarcadero #226, San Francisco, 94107; DERRICK O'CAJINA, 800 Embarcadero, SF, CA 94107. Registrant commenced business under the above fictitious business name on the date 8/5/00. This business is conducted by an individual. Signed Derrick O'Caajna. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jadon, Deputy, on Sep. 5th, 2000. (Sep. 13, 20, 27, Oct. 4, 2000). (L-345001)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243335.

The following PERSON is doing business as SKY ARTS INTERNATIONAL, 21 Isis St. #201, San Francisco, CA 94103; GEORGE L. SHMA-GROWOFF JR, 212 Isis St. #201, San Francisco, CA 94103. Registrant commenced business under the above fictitious business name on the date Sept. 6th, 2000. This business is conducted by an individual. Signed George L. Shma-growoff Jr. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Cabezas, Deputy, on Sept. 6th, 2000. (Sept. 13, 20, 27, Oct. 5, 2000). (L-345002)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243104

The following PERSON is doing business as POMEGRANATE 9 GARDEN DESIGN, 16 Dearborn St. San Francisco, CA 94110: SUZANNE BONTEMPO, 16 Dearborn St. San Francisco, CA 94110. Registrant commenced business under the above fictitious business name on the date August 8, 2000. This business is conducted by an individual. Signed Suzanne Bontempo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on August 28, 2000. (Sept. 13, 20, 27, Oct. 6, 2000). (L-345004)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243410

The following PERSON is doing business as ABSOLUTE APPLIANCE REPAIR, 775 27th Ave. San Francisco, CA 94121: MIKHAIL ROYTMAN, 775 27th Ave. San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by a husband and wife. Signed Mikhail Roytman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on Sept. 11th, 2000. (Sept. 20, 27, Oct. 4, 11, 2000). (L-345101)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243508

The following PERSON is doing business as TWENTIETH, 3686 20th St. San Francisco, CA 94110: JOHN MEANEY, 3190 Birdsall Ave. Oakland, CA 94619. Registrant commenced business under the above fictitious business name on the date 9/14/2000. This business is conducted by an individual. Signed John Meaney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on Sept. 14, 2000. (Sept. 20, 27, Oct. 4, 11, 2000). (L-345102)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243561

The following PERSON is doing business as ROBERT NOBLE INTERIOR DESIGN, 773 14th St., San Francisco, CA 94114: H. ROBERT NOBLE, 33 Mountain Spring Ave. San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date N/A. This business is conducted by an individual. Signed H. Robert Noble. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallos, Deputy, on Sept. 18th, 2000. (Sept. 27, Oct. 4, 11, 18, 2000). (L-345203)

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 243541

The following CORPORATION NAME, TITAN GLOBAL MANAGEMENT, INC (CALIF), 7485 Rush River Dr. Ste. 710-124, Sacramento, CA 95831 is doing business as GOLDEN BEACH SPA, 1912 Lombard, San Francisco, CA 94123. Registrants commenced business under the above fictitious business names on the date Sept. 15th, 2000. This business is conducted by a corporation. Signed JESSE DELEON, CFO. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, Deputy, on Sept. 15th, 2000. (Sept. 20, 27, Oct. 4, 11, 2000). (L-345103)

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.

To Whom It May Concern: ROMERO DAYS ORBELINA is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 3829 Mission St., San Francisco, CA 94110 with a 41 - On-Sale Beer and Wine - Eating Place License. Oated: Aug. 28, 2000. (Sept. 13, 20, 27, Oct. 5, 2000). (L-345003)

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME.

315175
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of JAILENE IVET ORTEGA For Change Of Name. The application of JAILENE IVET ORTEGA for change of name, having been filed in Court, and it appearing from said application that JAILENE ANGELICA MARTINEZ. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department X218 on the 14th day of November, 2000, at 9:00 o'clock A.M. of said day to show cause why the application for change of name should not be granted. Dated this 18th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. (Sept. 27, Oct. 4, 11, 18, 2000). (L345202)

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315051
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARYANN LEE Change Of Name. The application of MARYANN LEE for change of name, having been filed in Court, and it appearing from said application that MARYANN LEE has filed an application proposing that Her name be changed to MAIA LEE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 13th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 4, 11, 18, 25, 2000. L350101
ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 315051
IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO. In the Matter of the Application of MARYANN LEE For Change Of Name. The application of MARYANN LEE for change of name, having been filed in Court, and it appearing from said application that MARYANN LEE has filed an application proposing that His name be changed to MAIA LEE. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 13th day of November, 2000, at 9:00am of said day to show cause why the application for change of name should not be granted. It is further ordered that a copy of this Order be published in the San Francisco Bay Guardian a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated this 13th day of September, 2000. Alfred G. Chiantelli, Judge of said Superior Court. October 4, 11, 18, 25, 2000. L350101

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Shared Housing SF

\$1000 OIAMONO HEIGHTS (OIAMONO STREET @ 29th Street) - to share with 29yo SF. (#25589). We have over 600 rooms! RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1000, Hayes Valley / Lower Height. Large sunny room in four bedroom / 2 bath house. Nice neighborhood. Near public transportation. (415) 558-8588.

\$1000 Inner Richmond - Share 2 bedroom, 1.5 bath apt with 1 male, non-smoker. Comfortable unit. Newly re-carpeted & painted. Large 10x15 mirrored closet. Floor to ceiling bay window. wired for cable. Gas fireplace. Close to transit. MUNI-38 line. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1030 Pacific Heights - Share 2 bedroom, 1 bath flat with 1 female, non-smoker. Surrounded by 4 MUNI bus lines. Walking distance to Presidio, Alta Vista Park & Fillmore St. There is privacy in this apartment. 3 previous roommates were very happy and all stayed for a number of years. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1100 HAYES VALLEY / LWR HAIGHT (Fulton St @ Steiner) to share with 24yo SM and 2 others. Parking - D/W - W/D - F/P (#25592). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1125 Presidio. Share 2 bedroom, 1 bath with female and small dog, Ocean Views, Hardwood floors, utilities included. Available immediately. Call (415) 596-9824

\$1150 CASTRO/EUREKA VALLEY (Castro @ 19th) - to share with 23yo SM and 2 others. Deck - Yard - H/W Floors - W/D (#25595). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1150 Outer Sunset - Share 2 bedroom, 1 bath flat 1 female, outside smoker. Rent includes all utilities except phone. Two blocks from the ocean and one from the zoo. Room could be furnished or unfurnished. At the end of the L bus and within walking distance of three bus lines. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1300 HAIGHT (Ashbury @ Haight) to share with 21yo SF and 2 others. Deck - H/W Floors - D/W - (#25593). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1300 PACIFIC HEIGHTS (California @ Divisadero) to share with 35yo SM. Deck - Yard - H/W Floors - D/W - W/D - Easy going about most things works for me. (#25590). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1315 Stonestown - Share 2 bedroom, 2 bath apartment with 1 other. This is a tower apartment in Park Merced Community. Also available for \$1200 for a smaller room with closets and an outside bathroom. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1600 Noe Valley - Share 2 bedroom, 1 bath flat with 1 other. Tastefully furnished, modern amenities, great view, fireplace, 8 rooms, housekeeper 2 months. This is a fully furnished, comfortable place to stay while in the city. I am friendly and gregarious yet respectful of privacy. 100's available. www.METRORENT.COM. (415) 563-7368.

\$1900 Mission - Share 2 bedroom, 1 bath flat with 1 female. Split bathroom. Large kitchen, 2 parlors (one could be used as a bedroom in future). 100's available. www.METRORENT.COM. (415) 563-7368.

\$300 and \$450 Sunset - Small/Large room, female only, near MUNI, non-smoking, no pets. Call (415) 573-0300.

\$385 North Mission - Semi-furnished room in flat. Room is carpeted and has private phone. Near public transportation. Permanent or temporary. Ref#6119-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$445 Mission - Medium size room in spacious Mission Dolores flat. Room has two closets and hardwood floors. Large living room and kitchen with lots of light. Washer/dryer. Near public transportation. Excellent location. Ref#6136-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$500 INNER SUNSET (31 avenue @ Lincoln / Judah) to share with 50yo SF. Deck - Yard - Parking - D/W - W/D - (#25607). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$550+ Pacific/Taylor - Sunny, view, clean, quiet, cable, closet, transportation, safe. Prefer female. Professionals, artists, writers, students welcome. Requires a quiet person. (415) 563-2176.

\$585 Mission - Spacious sunny room in flat. Vibe, deck/patio, hardwood floors. Near public transportation. Close to shopping and restaurants. Permanent or temporary. Ref#6120-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$600 NOB HILL (Sacramento @ Jones) to share with 45yo GF. H/W Floors - Looking for someone who is honest, reliable & basically clean. Students or foreign visitors looking for a quiet safe place are more than welcome. (#25608). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 Richmond - Room in charming house. Hardwood floors and high ceilings. Permanent or temporary. Ref#6108-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$650 Castro - Share 2 bedroom, 1 bath flat with 1 male, non-smoker. Medium room furnished with queen-size bed (very comfortable), desk, chair, bureau, and large closet. Shared bathroom, eat in kitchen, living room, large backyard with patio. Apartment is fully furnished, very nice decor. Access to TV, BCR, and CD collection. Great neighbors (young, gay/gay friendly)! 100's available. www.METRORENT.COM. (415) 563-7368.

\$650 Upper Haight - Medium size room in modern apartment. Room is bright and airy with medium size closet. Washer/dryer in building. Near public transportation and Golden Gate Park. Ref#6142-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$675 month - Seeking responsible vegetarian female for bright large room with private bath in quiet clean house with 3 other women. Near city college, Bart, Muni, freeway. Sorry, no tobacco, hard drugs, couples, kids or pets. Avail immediately - call (415) 333-9242 leave message.

\$680 Park Merced Room in apartment. Private bath, view, washer/dryer, storage. Off street parking and near public transportation. Close to SFSU and Stonestown shopping center. Permanent or temporary. Child OK. Pets OK. Ref#6143-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$680 SF STATE/STONESTOWN (Camdon Dr. @ 19th Ave) to share with 30yo SF. Parking - W/D - Nice (#25604). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

700-5850 + utilities - several rooms, views, 12 month lease, no pets. Share w/ 8 people. And Tiny studio \$890. (415) 750-9603.

\$700 CASTRO/EUREKA VALLEY (States @ Castro) - to share with 24yo GF and 2 others. (#25588). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$725 per mo. + utilities. All appliances. Convenient location. Pacifica. Near Beach. Quiet single person. (650) 738-2554

\$800 Inner Mission - Room in large apartment. Clean, family building. Central location. Near public transportation. Ref#6076-B. **The Original San Francisco Roommate Referral Service.** www.RoommateLink.com. (415) 626-0606.

\$850 RICHMOND/SEACLIFF (28th Ave @ California) - to share with 40yo SM and 2 others. Deck - Yard - H/W Floors - D/W - F/P - (#25591). We have over 600 rooms! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$900 Marina - Share 2 bedroom, 1 bath apt with female. Yard, deck, patio. New roommate gets main bedroom. www.METRORENT.COM. (415) 563-7368.

\$950 Nob Hill - Share 2 bedroom, 1 bath room with 1 other. Within walking distance of Union Square, Financial District, China Town, BART, MUNI. Sunny room in a building with security guard and roof deck, living room, dining room kitchen and bathroom are shared. 100's available. www.METRORENT.COM. (415) 563-7368.

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Shared Housing East Bay

\$850 Claremont - Share 3 bedroom, 2.5 bath house with 2 males. Lease negotiable, short term only, includes maid service once a week, limited kitchen privileges, traditional old Berkeley house, remodeled, looking for very responsible individual. 100's available. www.METRORENT.COM. (510) 845-7821.

Antioch New home includes swimming pool, Jacuzzi, W/D and monthly maid service does not include utilities. John pager (510) 321-1663

Shared Housing, Other

\$800, Greenbrae. Room with private bath in Sunny condo. Fireplace, views, deck, pool. N/S, responsible, professional female preferred. Pamela, (415) 387-0111.

Shared Housing Wanted

Energetic, lively 32 yr. old female - US citizen, German native speaker, employed full-time, outdoor smoker is looking for sunny room. Easy going looking for like minded people of similar age. Chloe (408) 835-5584.

WANTED: Room for Energetic, 60 year Aussie woman. MD. Healer with hearing guide dog. Willing to trade professional or domestic skills for home. Excellent references. (510) 594-4053.

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\$1200, Hayes Valley. Big 1 Bedroom, new carpet, yard. www.BayRentals.net. (415) 929-1100. Fee/Guar.

\$1375 Nob Hill - 1BR, hwd, pkg, ldr, gastvel 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1400 MARINA/COW HOLLOW - Studio, W/D, (#40910) We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

\$1475 INNER SUNSET 1 BR, view, rdeck, hwd, ldr 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1550 Pac Heights - 1BR, view, rdeck, hwd, ldr 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1650 Laurel Heights - 1BR, deck, ldr, d/w, gastvel 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1650 NoeVly - 1BR, yard, catok, ldr, hwd! 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1750 Castro - Studio, yard, view, catok, ldr! 1000's available. MetroRent, (415) 563-7368 or www.METRORENT.COM.

\$1750 CASTRO/EUREKA VALLEY - Studio...Cat Ok, W/D, Yard, Deck, (#40883). We have over 1500 vacancies! — RENT TECH 863-7368 or www.renttech.com. Fee/Guarantee.

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North Bernal Heights - 2 bd. flat \$3800 VIEWS! hd fl, open/bright, patio, garden, w/d, garage. ez 280. (415) 821-2797

Rental Housing, East Bay

\$1150 Berkeley 1 Bdrm apartment. Coin laundry, one mile to campus, available now. Woolsey. #82457D-G. Homefinders (510) 549-6450. Fee/Guarantee. Many Others available! Preview All Current Listings On-Line! www.homefindersbulletin.com

\$1350 Emeryville - 2BR, SWBerk, hwd, bclry, ldr, view! 1000's available. www.METRORENT.COM. (510) 845-7821.

\$1650 Berkeley - 2 Bdrm 6-plex. Off-street parking, washer/dryer, immaculate interior, hardwoods. Dwight. #119721-G. Homefinders (510) 549-6450. Fee/Guarantee. Many Others available! Preview All Current Listings On-Line! www.homefindersbulletin.com

\$1800 Berkeley - 3 Bdrm 4-plex. Fireplace, utilities paid, coin laundry, near transportation. Berkeley Way. #657188-G. Homefinders (510) 549-6450. Fee/Guarantee. Many Others available! Preview All Current Listings On-Line! www.homefindersbulletin.com

\$2500 Kensington - 3 Bdrm House Yard, garage, washer/dryer, view, pets considered for extra. Colusa. # 847669-G. Homefinders (510) 549-6450. Fee/Guarantee. Many Others available! Preview All Current Listings On-Line! www.homefindersbulletin.com

\$600 utilities West Oakland - Private Room (350 sq. ft) within beautiful 2000 sq. ft live/work art loft. Shared facilities. Ideal for photographer/darkroom access. (510) 763-9750.

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Queer Artist, 27,... Aspiring artist seeks room in holistic, communal home in SF. Looking for an aware group of fellow artist/spiritualists who have developed a loving place to lay their heads after focused days. I'm familiar in communal situations and financially secure with faith in being polarized to right collective. (415) 487-4607 or ryan@sfbg.com.

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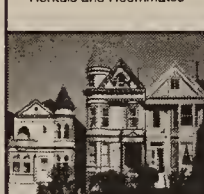
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Dog - Kodi. 2 years. American pit/Staffordshire mix. 40 pounds. Fawn color, green eyes, housebroken. Older kids OK. Needs some additional socialization. Neutered, shots. \$100 donation. Purrs (510) 444-3204.

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Conscious Hip-Hop Label forming hip-hop funk style band for gigs and studio sessions. Need Drummer. If interested contact the Third Eye Movement @ (510) 238-8080. X310.
Diverse Adventurous Musicians Needed - including back-up vocalists, male & female: to perform original material (blues, jazz, eclectic, political). Bobby (415) 751-3756.
Drummer Available
Drummer available for paid situations including gigs, recordings, etc. Also available for a wedding band. Can play all styles. (415) 440-4585.
DRUMMER/ PERCUSSIONIST WANTED by 2 guitars and bass, 3D+ acoustic/electric, covers/originals, roots: pop/rock/blues for fun and? Mark (415) 452-2614
Drummer (w/ electronic sounds) wanted for singer/songwriters band a la: Prince. Competent musicians only. No drugs. www.TheCreationFactory.com. Contact Porter at (707) 252-1260. info@thecreationfactory.com
Drummer Wanted
Drummer needed immediately. Have gigs. Energetic, creative and tight. Less is more. Garage rock. Non-fat. No garage but have the eye of the tiger. (415) 641-5270.
Drummer with experience - +day job seeks band/musicians. Writes, sings back-up. Cake, Clash, Goo-Goo's, Crowded House. Songs hot solos. No Rock Stars. John (415) 661-4293.
DRUMMERS Alt. rock band with eclectic influences seeks solid drummer to complete 3/4 piece. Has studio access & plenty of material. Looking for creative member to continue writing. Tom (510) 261-9263 genki420@hotmail.com
Electric Cellist and drummer seek guitar/Bass/Vocals for deep sonic project. Built To Spill, Belle & Sebastian, Zeppelin, Neil Young. 26+ experienced, self sufficient only. Oakland rehearsal. (510) 336-9230.
Female Backup Singer sought for established Rock band. Tabloids: gigs, 200s, airplay, popular web site. Lou Reed meets the Clash. Must have stage experience, transportation. (510) 428-9866.
Female Bass Player Wanted - Dandy Warhols, Supergrass, VU, Marley Beat. Be Hip-Be Your self. Vocals or keys a plus. (415) 970-8268.
FUNKY DRUMMER WANTED: Say What?!, S.F. 8-piece original funk band. Gigs, tours, CD. Must be professional, committed. JB's, P-Funk. Contact: (415) 922-0986.
Gay/Lesbian Bassist and Guitarist Wanted for new queer cover band. Rock & Pop. Good sense of humor. SF practice. (415) 387-4040.
GUITAR & ORGAN player needed: hyperactive garage 60's soul. Filthy R&B. Tom Jones meets the MC5. Call (415) 585-TITS.
Guitar Player Available (2S) - pro-gear, influences, Tool, Korn, Biskit, Rage, Coal Chamber. Tristanmusic@hotmail.com. Tristan (415) 661-5880.
Guitarist 26 seeks - band/members. Please check out Johnny-Beane.com for music and info. Police, Nirvana STP pop rock. (510) 559-3599.
Guitarist wanted for THUNDERHEART, spirit rock band. Healing heart community, tribal spiritual project, for live performances, original songs. (415) 488-8804.
GUITARIST/VOCALIST WANTED to play original, creative music. The Lapse, Pinback, Three Mile Pilot, Paul Newman, Couch, The Hades Kick. (415) 922-6062.
Guitarist/Vocals for gigging band must be versatile, originals and covers, cd, SF studio, be committed. (415) 292-5831.

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Private Party advertisers are not deemed to be operating a business. Items advertised to sell under \$50 (price must be listed in ad) are free up to 3 weeks. Private party ads may not exceed 40 words in length or commercial rates will apply. ADS MUST BE MAILED, E-MAILED OR FAXED IF THEY ARE FREE.

ON-LINE RATES

The San Francisco Bay Guardian's website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

COMMERCIAL RATES

The Bay Guardian offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

PERSONALS

Please refer to the Connections section of the Bay Guardian for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

BULLETIN BOARD RATES

(back page of Bay Guardian)

SIZE	RATE
Small 6pt	\$15/line
Medium 9pt	\$22.50/line
Large 12pt	\$30/line
Grande 18pt	\$45/line

Add \$15/line for bold or color treatment
Frequency discounts are available.
*Bulletin Board ads are a popular form of advertising. As a result, the space is often sold out in advance. Please inquire about availability when placing an ad.

DEADLINES

Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.
Monday, noon for all employment and real estate display advertising.
Monday, 5 p.m. for all line ads.
Deadlines apply for all new copy or copy changes, payment, and space reservation. Special sections may have advanced deadlines. Please check with an account executive.

PAYMENT

All ads must be prepaid before deadline in order to run. The Bay Guardian accepts cash, checks, money orders, Visa, American Express, and Master Card. No refunds will be authorized after submission of payment.

Step 1: Print your ad clearly and as you would prefer it look in the paper.

Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

Step 3: Check the appropriate box. If you are enclosing a check or money order, please make it payable to the San Francisco Bay Guardian.

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- ☐ Check/money order
- ☐ Visa
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Credit card # _____ Expiration date _____

Your Signature _____

Step 4: Print clearly your name, address, and day time phone number or e-mail below.

Name _____

Address _____

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Step 5: Send us your ad!

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guitar player wanted by new band being formed by ambitious and experienced musicians with artistic and commercial aspirations. intelligent heavy pop. (510) 451-5129.

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PERCUSSIONIST/DRUMMER - wanted for Aziza. High level Trance-Rock-World Fusion. CD out, important gigs coming. Complex music, orchestrated percussion section in band with violin, guitar, bass, voice and Arabic/African/Indian percussion and trap. Professionalism. SERIOUS CALLS ONLY Kevin (415) 454-0895.

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SCORTCHED EARTH POLICY - Seeking vocalist with intense hardcore screams & classic rock inspired singing. Check the music at: www.scortched-earth-policy.com (510) 531-0517 or (925) 945-8868

SEEKING MUSICIANS/CDM-POSERS: Aspiring composer, former sax player, now wind synth/MIDI player (Yamaha VL7D, EX5R, F51R) seeks other composer/musicians to create with. Setting up complete MIDI/digital (and eventually audio) recording capacity and want to compose, sequence and jam with others. Ideally you have some seq. chops (Cakewalk on PC) and play multiple MIDI-compatible instruments. Equal musical emphasis on melody/harmony beauty, energetic rhythm and alternative sound. Pacific location with big private place to create and jam. Prefer creative and reasonably educated musicians. Call Jim @ (650) 255-9047.

Singer/Guitarist with CD and vintage gear want to start/join band. Dzy's Black Sabbath meets the Roots with no rapping. Fu Manchu meets melodic vocals. Needed: Bass, Drummer, Guitar, Hammond and Singer. Call (650) 343-3239 email orr1201@yahoo.com

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Drummer wanted: We write catchy pop rock songs and have been compared to XTC, Blondie and the Zombies. We have a cool practice space and are ready to play gigs. Interested? Call Cameron 931-5864 or Ben 386-5527.

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Vocalist wanted - Power trio, w/original material seeks male vocalist, band/team concept open-minded. Experienced only. Versatile 8 5abbath meets versatile 5TP flavor. Pgr(650) 741-3000.

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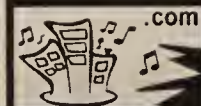
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A: sfbg.com/elections

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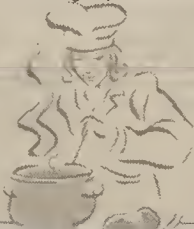
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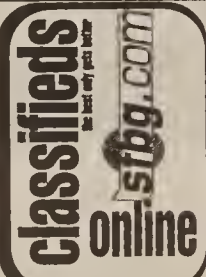
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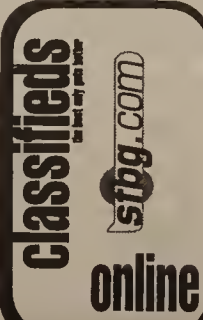
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Career Opportunities at Girl Scouts of San Francisco Bay Area

Membership Development Director

For large youth serving agency. Self-starter with excel, volunteer mgmt. skills, superb comm. skills, problem solving skills. BA/BS or equiv., 2 yrs. customer service, community program or not-for-profit experience. Salary \$30,371 and excel. Benefits incl. 4 weeks vacation.

Membership & Marketing

For fast paced nonprofit. Are you a person who likes a challenge? This position is accountable for developing and implementing plans to achieve the membership goals in a geographic area, directly and through team members. Sound good to you? The hiring range is high 30's to high 40's, and we're near the Oakland Airport. Open until filled.

Outreach Director

For fast paced nonprofit. Are you a person who likes to make a difference? Then this is the position for you! This position is accountable for developing and implementing plans to achieve the membership goals in outreach area, directly and through team members. Is this job for you? The hiring range is high 30's to high 40's and we're near the Oakland Airport. Open until filled.

Associated Development Director

Responsibilities include securing a broad spectrum of funding and other support for the council's operating budget and other needs. This includes grants, direct mail and other fund raising campaigns as well as related work, such as special events, planned giving. Donor cultivation and writing letters, newsletter articles, brochures and other materials and oral presentation. Includes a generous benefit package and

requires a Bachelor's Degree, minimum of 2 yrs. Demonstrated success in grants and special events. MAC literate, excel, writing and speaking skills, ability to work with people of diverse ethnic, racial, cultural, social and economic backgrounds, daily access to car, ability to work some evenings and weekends. Anticipated annual revenue generated by incumbent \$150,000 to \$250,000. Operates under the Development director. Hiring range \$27,415-\$34,270.

Assistant Development Director

Under the general direction of the development Director, the incumbent's primary accountability is securing grant-type funding in support of the Council's operating budget and the projects it contains. Duties include researching and cultivating prospective funders, preparation and presentation of proposals and reports, gift acknowledgment and coordination with project staff and grant makers provides support in the annual campaign, special events and major gifts. Includes a generous benefits package and requires a Bachelor's Degree, minimum of 2 yrs. Demonstrated success in grants and special events, MAC literate, excellent writing and speaking skills, ability to work with people of diverse ethnic, racial, cultural, social and economic backgrounds, daily access to a car, ability to work some evenings and weekends. Hiring range \$25,218-\$29,668.

Contact
marial@sfgirlscouts.org
fax 510-633-7925;
HR-(Name of Position) PO Box 2249,
Oakland, CA 94621



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The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401(k), health, dental, and vision. The Bay Guardian is independently owned and strives to provide a quality alternative choice for Bay Area readers. We are looking for candidates who share the publication's desire to provide a quality editorial choice for Bay Area residents. Please send your resume or inquiries to classification@sfbg.com, fax (415) 621-2016 or mail to: Classification Manager, 520 Hampshire Street, San Francisco, CA 94110-1417.

GUARDIAN

INTERNET

Computer, Internet people to work online. \$125 - \$175 an hour. Full Training, vacations, bonuses, and incentives. Bilinguals also needed. 49 countries. free e-book. www.onlinecashflow.org or call (415) 721-3986.

MANAGEMENT

MANAGER OPPORTUNITIES - HICKORY Farms has seasonal manager openings in a mall near you. Easy training programs, competitive salary, bonuses, 40% employee discount. Call 1-800-228-8229. EOE (CAL*SCAN)

MARKETING

Alcohol and Trade Show Models TA3562. Promotions. Product sampling to public. P/T. \$15-\$30/hr. Affinity Models. (415) 705-0715. Press #2* www.affinitytalent.com.

MARKETING

Artist Manager - Bay Area indie label. Exp. necessary in promo, retail, marketing. Mainstream pop/alternative rock. Great salary & benefits Fax (650) 401-6778.

MARKETING

FUN! Tobacco Promotions In nightclubs/bars - \$17/hr. Must be 21+, drug test req. Call 1-877-697-5326.

MARKETING

Market Research Focus Group Recruiter. No sales involved. Daytime shifts. \$7.50/hour + bonuses per recruit. Potential to earn \$12/hour w/bonus. Call (415) 403-0329.

MARKETING

Part-Time Marketing Representatives

Odwalla, Inc. is the nation's leading company of all-natural, super-premium juices and smoothies, dairy-free shakes, natural spring water, and food bars. We are currently seeking several Part-Time Marketing Reps to demonstrate our quality products at local community events & in-store tastings in the San Francisco metro area. If you have previous sales or customer service experience, possess initiative & enthusiasm, & have reliable transportation, please submit resume to: Odwalla, 1730-B Third Street, San Francisco, CA 94107, phone (800) 705-6639 x 5453, fax: (415) 908-8250; e-mail: jobs@odwalla.com. Drink it and thrive!

MEDICAL

Pharmacist

In drug detox program's team: medical assessments, tx plans. Current CA pharmacist license, 32 hr/wk, benefits. Cover Itr & resume to: G. Hayner, 529 Clayton St., SF, CA 94117.

MUSIC INDUSTRY

General Manager - Bay Area indie label. Exp. necessary in promo, retail, marketing. Mainstream pop/alternative rock. Great salary & benefits Fax (650) 401-6778.

OFFICE

Assistant to the Publisher/Office Manager

The San Francisco Bay Guardian is looking for an exceptional candidate to work in a team environment. For this full-time, confidential position we are seeking a person with 3 to 5 years job related experience, outstanding organizational skills, and strong written and oral abilities. Must be customer focused, possess a sense of humor, have an ability to represent the Publisher's office within the broader community. Competitive benefits.

If you are a perfect match for this challenging but exciting job, please forward your resume to PUB/HR, 520 Hampshire, San Francisco, CA 94110, e-mail charlotte_harper@sfbg.com (text only) or fax to (415) 437-3960. No calls please. EOE

OFFICE

Organizer/Admin.

"CUE, an independent, rank and file union at UC has 2 staff positions (full or part time) at its Berkeley local for organizing/field work & office work. Candidates interested in organizing and/or office work are encouraged to apply. Benefits included. Send resume and 2 references to: Coalition of University Employees, 2142 Oxford Street, Berkeley, CA 94704 asap. For more info. call (510) 841-0700.

PICTURE FRAMING

San Francisco's leading picture frame retailer has immediate full-time and part-time openings in customer service and production framing positions. Company offers benefits and on-the-job training in a fast-paced, creative environment. Fax resume to (415) 221-0450 or apply in person at 4249 Geary Blvd. at 7th Ave.

PRODUCTION

Copy Operator - Production

Copy Central on Market seeking a production copy operator for night 6pm-past midnight production - will train. Also seeking a copy operators. Day & night positions available. Call (510) 655-1906 or (415) 882-7377. Fax: (510) 655-6145 or (415) 882-7124.

RECEPTIONIST

Hair Salon

Part time reception desk job at hair salon (Market & Noe) Tues-Fri. 10:30-4:00. Requires math. Call (415) 626-3343.

RECEPTIONIST

P/T Receptionist

\$12hr Pacific Heights hair salon call (415) 563-2044, or fax resume (415) 752-2627.

RECEPTIONIST

Stacey's Bookstore

F/T Receptionist needed for a busy bookstore. Competitive wages and benefits. Bring / Send / Fax resume to: Stacey's Bookstore, 581 Market St., San Francisco, CA 94105. ATTN: Millie, Fax: (415) 777-5017.



Real Food Company is seeking individuals with interest in organic food. Good company, good benefits:

Cashiers, Produce Clerks P/T: 1023 Sanyan, SF. (415) 564-2800. Noelle/Aly.

Produce Clerks, Cashiers, Vitamin/HABA Clerk: 3939 24th St. SF. (415) 282-9500. Dave/Sara

Cashiers, Vitamin/HABA Clerk, Produce Clerk, Meat Cutter, Meat Counter Person, Entry level A/P Clerk: 2140 Polk St. SF. Fax Resume: (415) 292-3334, (415) 673-7420. Beth/Michelle

Deli Clerk, Cashiers, Front End Manager, Experienced only. 3080 Fillmore St. SF. (415) 567-6900. Will/Joe (415) 567-4554 Call or apply in person.

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COUNTER PERSON

Friendly people needed for busy Hayes Valley cafe. Mon-Fri, morning & lunch shifts. \$9 + good tips. Fax resume (415) 255-2386 or apply in person 384 Hayes St. 3pm-8pm ONLY.

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The Party Staff (415) 273-7000

RETAIL

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RETAIL

Fashion-forward recycled clothing co. seeks savvy Salesfolk/Buyers/Floor Supervisor for SF stores. Work with a team, move up without clawing & save the world in the process! If you shoot for the stars, fly solo or in formation, & like to meet people & dress them in the latest, greatest fashions, fax your resume to Crossroads Trading Co. @ (415) 775-8967 or drop in at 1901 Fillmore St., S.F.

RETAIL

Lighting Company

Needs to fill a P/T position. 1 Shop/1 Office asst. Will train. Call for an appointment. (650) 225-9125.

RETAIL

Manager Position Avail. Aromatherapy Bath Salts starting Oct. 16. Flexible days & hours. Outdoor kiosk @ The Cannery & Pier 39 in San Francisco. Great Pay & Working environment. Call Marty at (415) 771-4372.

RETAIL

Metaphysical Opportunity

F/PT permanent positions available now for general store work and sales at metaphysical bookstore. Retail experience a plus & love of our business in a MUST. Please apply in person at **Psychic Eye Bookshop**. (415) 863-9997

RETAIL

Store Manager/Hear Music

Go to HearMusic.com and explore the most interactive music store in the world! Work at a Hear Music retail store and experience a dynamic work environment. Our 4th Street store in Berkeley has an immediate opening for an experienced Store Manager. You must be an organized, enthusiastic, self-motivated individual with strong leadership skills, and a passion for music. HearMusic offers competitive compensation and benefits. For consideration, please send resume to: Hear Music Operations Manager, 1809 8 4th Street, Berkeley, CA 94710. Email: gail@hearmusic.com. Fax: (510) 482-9478. Equal Opportunity Employer.

RETAIL

Two Store Openings

Manager and Production Coordinator needed to train homeless youth in job skills. Non-profit owned. Retail experience and supervision exp. a must! Call Melinda (415) 948-6354.

SALES

Candy Vendor at Concerts

20-30 Vendors needed for huge concerts, clubs, raves! Great pay, lots of fun! More events to follow. Call ASAP, Peachy's Puffs (415) 777-4436 ext. 2.

SALES

Sales Management

Start the career of a lifetime today!
The San Francisco Bay Guardian is searching for aggressive revenue producers with a strong knowledge of the bay area. Candidates must have a proven sales record with supervision/management experience. Responsibilities will include motivating a large sales staff, proposal writing, performing sales presentations, overseeing category/territory assignments to reps, customer service and outside/inside sales. Both the Classified and Retail Departments are hiring for management positions, so if you are a real sales driver, apply today! Complete benefits package offered with 401k, and a great work environment!

EOE

Sales Manager/HR
520 Hampshire
San Francisco, CA 94110
charlotte_harper@sfbg.com
(text only) No calls please

GUARDIAN

SALES

Sex Educator Sales Associate

Open Enterprises/Good Vibrations co-op seeks 4 Sex Educator Sales Associates in our SF store. FT & PT. Excellent customer service skills, comfort with sexuality, retail, register, computer experience required. Must be available evenings & weekends. English/Spanish bilingual a plus. \$10.67/hour, excellent benefits. OE/GV does not discriminate on the basis of race, ethnicity, physical ability, gender, or sexual orientation. For a job-specific application, please bring or send resume to 938 Howard St., Suite 101, San Francisco, CA 94103 or fax to (415) 974-8989. NO PHONE CALLS PLEASE.

SECURITY

Security-FI/PT

Officers/Supervisors Great pay and Benefits. Call (415) 732-1293 or fax (415) 434-6676 to apply.

SECURITY

Security/Door Person

P/T door person. 1 reg. shift + fill in. Start immediately should apply in person w/ ref. or call Chris or Jenn @ POW! Cocktail Lounge (415) 278-0940.

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Now hiring Warehouse Assistant for our Emeryville roasting plant. P/T 22-30 hrs./wk. Must be reliable, hardworking, multi-tasker w/ clean DMV for position in pleasant warehouse environment. Some lifting required. Compensation based on experience. Fax Resume: (510) 420-0260.

TELEFUNDRAISING

San Francisco Opera seeks articulate phone reps for this year's Marketing campaign. Those phone-shy need not apply. Great work environment. Free Tickets. Flex hours, Mngmt ops. Call 415.861.4008 ext.4102.

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Call (415) 255-7600

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the site of San Francisco
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Accounting Assistants

The San Francisco Bay Guardian accounting department has an immediate opening for full-time and part-time accounting assistants. The duties include research, light collection work, some data entry and receptionist relief. The successful candidates must have 1-2 years of prior work experience, an eye for detail, strong communication and written skills.

If interested, please send a resume to SML/Acct, San Francisco Bay Guardian, S20 Hampshire Street, San Francisco, CA 94110-1417 or email to charlotte_harper@sfbg.com. Fax to (415) 437-3960. No phone

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Gerald Sellers
Peter Vincent
Liza Wade
Stephanie Zolezzi

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Adrian Quirante
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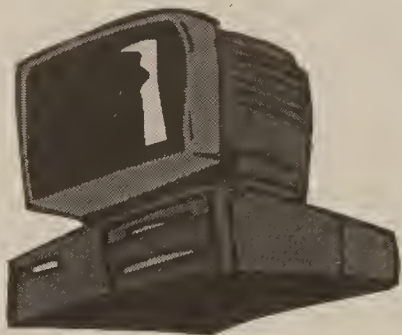
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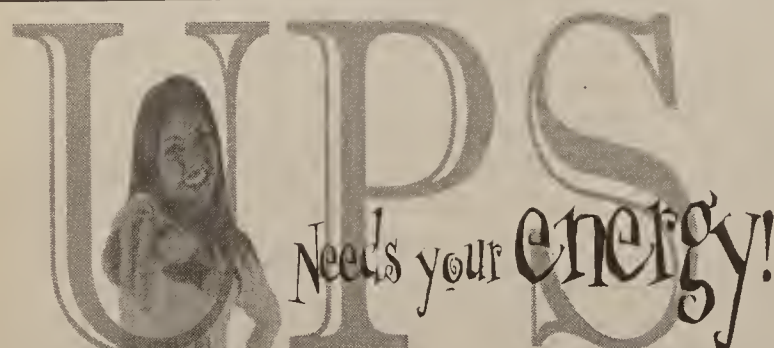
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Experience in similar sales environments or advertising agencies is highly desired. Experience with PC's and strong typing/grammar preferred.

The San Francisco Bay Guardian offers a large income potential (base salary plus commission with bonus opportunities). Benefits for eligible candidates include 401k, health, dental, and vision. The Bay Guardian is independently and locally owned and strives to provide a quality alternative choice for Bay area readers whether they are interested in politics or nightlife.

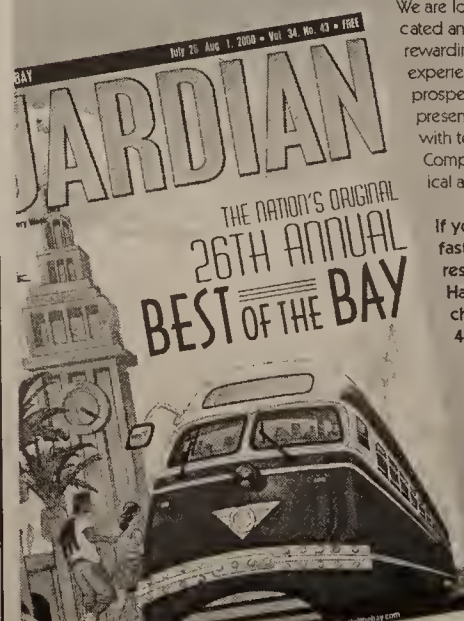
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We are looking for talented individuals to join our dedicated and hard working team. We offer a challenging and rewarding career opportunity to persons possessing experience in the following areas- outside sales, prospecting, customer service, proposal writing and presentations. A competitive nature is a must, along with tenacity and honesty. The rewards are great. Competitive compensation package, complete medical and dental plans, 401K, and flexible vacation.

If you think you would thrive in this creative and fast paced environment, please forward your resume to: Display/AE, Attn: HR Dept., 520 Hampshire, San Francisco, CA 94110, e-mail: charlotte_harper@sfbg.com (text only) or fax to 415-437-3960. No calls please. EOE



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GUARDIAN

The Best of the Bay ... Every Week

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BANKRUPTCY - CH. 13 & 7

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*But NOT addicted to it

This study will require frequent blood draws.

This is not a treatment program.

\$\$ Reimbursement Offered \$\$

UCSF PSYCHOPHARMACOLOGY RESEARCH LABORATORY

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Call (415) 476-7498 to leave a message.

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\$60-\$100 for 2 hours of time!

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Our fertility center needs generous women aged 21-32 to help infertile couples start their families. You must be healthy and responsible. You can meet the couple you help. \$4,000 + expenses. Call Woman to Woman Fertility Center @ 1-800-314-9996.

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Using Methamphetamine, Speed, Crystal? Want free Treatment?

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Ask for "Treatment Study"

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For UCSF Substance Abuse Research on effects of Methamphetamine ("Speed" or "Crystal")

You must be: 21-49 years old; in good physical and mental health; with some past use of methamphetamine; but NOT ever addicted to methamphetamine; not currently addicted to any other drug. STUDY REQUIRES TWO 2 DAY SESSIONS IN HOSPITAL. THIS IS NOT A TREATMENT PROGRAM. \$300 reimbursement.

Call 502-5802, ask for "hospital study"

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or medio del internet?

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This is a placebo-controlled study where both partners receive free doctor visits, study-related physical examinations, bloodwork and safer sex counseling. In addition, at the end of the study, the partner with herpes will be offered a year supply of the medicine for free. For more information, please contact Chris Eden MD or Talia at (415) 759-4126 or http://ceden@marcusconantmd.com

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